PERSIAN LANGUAGE

THE PERSIAN LANGUAGE

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THE PERSIAN LANGUAGE

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PHILOSOPHICAL LIBRARY
NEW YORK

Published 1951 by the Philosophical Library, Inc.,
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Stephen Austin & Sons, Ltd., Hertford

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CHAPTER I

WHAT IS PERSIAN?

Persian is the "standard" and official language of the country known to the Western world as Persia. Throughout historical times the land has been called by its inhabitants ĪRĀN, a name which in 1935, at the request of the government of the day, was adopted by other countries in their diplomatic communications.

It was through Greek influence that the name Persia (itself a Latin adaptation of the Greek *Persis*) came into use to designate the whole country, of which Pars, or Fars, was, as it still is, only a province. It was that province, however, which in the sixth century B.C. produced the conquerors Cyrus (559–530) and Darius (521–485), who achieved fame in history by adding vast stretches of territory to the hereditary domains of their family, the Achaemenids, and gave the Greeks with whom they came into conflict reason for believing that the name of the province was that of the whole empire.

The Country.

Until the second decade of the twentieth century A.D. Persia was a geographical concept whose physical limits were not always definable, even though the heart of it endured in spite of changes of fortune as a living and universally recognized entity. The reason is that from the creation of the Persian Empire in the sixth century B.C. down to the most recent times the area included within its boundaries has waxed and waned in fairly direct ratio with the power of the reigning monarch.

In his famous Behistun proclamation (*v.* p. 10), Darius the Great declared his dominion over a vast territory stretching from India to Egypt, large parts of those countries being included as well as Persia (Parsa), Susiana, Media, and Parthia in between. It was an empire whose might was thrown into relief by that struggle with Greece which provided history with so memorable a series of events. Alexander the Great's conquests (336–323 B.C.) reduced it to the status of an Oriental province, and for five centuries afterwards it remained the arena of contending warriors, native or foreign.

The Sasanian dynasty, the next dominant family of native rulers after the Achaemenids, came to power in A.D. 226, remaining in control until they were overthrown in the flood of the Moslem Arab conquest. Their empire was smaller than the earlier one, for the Baghdad historian Mas'ūdī (died 956) tells us that it comprised little more than the territory we know as Persia to-day, together with part of what is now Afghanistan and regions on either side of the Caspian Sea which are now included in Russia. An interesting Persian author known as "Ibn al-Balkhī" (twelfth century) had wider views of the size of his country, for which he claimed, in Sasanian times, all the land "from the Oxus to the Euphrates", with Pars as the home of the reigning family.

When the Mongol hordes in the thirteenth century swarmed west and south from their own infertile steppes, Persia for a period came under the overlordship of China. It recovered its independence from foreign domination at the end of the fifteenth century, having in the meantime suffered a second Mongol invasion under Tamerlane (1336–1405). The new saviours of the country were the Safawid Shahs (1502–1722), the third strong native dynasty, who were persons of great international importance at a time when the Ottoman Turks were so swiftly overrunning Central Europe that Sultan Sulaiman the Magnificent could add Hungary to his empire in 1526 and reach the gates of Vienna three years later.

The Turkish threat to Europe continued for so long to be serious that monarchs like the Emperors Charles the Fifth and Rudolph the Second, and even a Pope, Paul V, looked for a Persian alliance to avert it. Persia was herself, however, too deeply involved in conflict with the Turks to give help. Indeed, Shah Abbās the Great (1587–1628) at one period in his career sent to Europe to seek for aid against the common foe. Amongst his envoys on this occasion was Sir Anthony Sherley, one of three adventurous brothers who had left England to seek their fortunes abroad and engaged themselves to train and equip the Persian army. Sherley bore letters to Queen Elizabeth among other European monarchs, but the mission had no more success than that which earlier in her reign the queen had herself sent, under Anthony Jenkinson, to the Persian court with a view to opening up trade between England and Persia. The views of the reigning Shah (Tahmāsp I, 1524–1576) on religion and other subjects were irreconcilable with those of the ambassador, who returned without receiving any concessions.

In the great days of Safawid prosperity, the Shah's word had commanded respect from beyond the Oxus on the east to the Euphrates on the west. Early in the eighteenth century, however, as the result of internal dissensions and foreign invasions, the fortunes of the dynasty declined and their territory was reduced, a large slice being then carved away to form what is now Afghanistan. In the nineteenth century, under the feeble Qājārs, Persia shrank still further through the loss to Russia of lands lying to the east and west of the Caspian Sea.

To-day's Boundaries.

To-day the country is bounded by Turkey, the U.S.S.R., Afghanistan, Baluchistan, and Iraq. Its longest frontier, that on the west, stretches for 1,500 miles, from the neighbourhood of Mount Ararat, where Persia meets Turkey and the Soviet Republics of Transcaucasia, to a point on the Indian Ocean where it meets the Baluchistan frontier. There is Persia's eastern limit, the line running from there in a northerly direction until it reaches the Soviet Republic of Turkmenistan, whose southern boundary it follows to the Caspian Sea. Beyond that again the frontier extends westward to its starting point, on its way dividing the eastern Caucasus from Persian Azerbaijan.

Area.

The area comprised within these boundaries is about 628,000 square miles; roughly the size of pre-1939 France, Belgium, Holland, Germany, Czechoslovakia, and Poland combined.

Configuration.

Parallel with the western and northern frontiers run mountain ranges. On the west is the system known to the Greeks as the Zagros—a name resuscitated in recent years—consisting of two or more folds with valleys between. On the north lies the Elburz range with Demāvand (18,600 feet), the highest mountain in Persia, as its culminating point. On the east, too, there are ranges, although they are less continuous than the others; with the result that there is hardly an inhabited spot in Persia where one is out of sight of mountains.

Within the elevated rim there lies a plateau sunken somewhat below it, while on the outside the land falls away steeply, in some long stretches

down to sea-level. The plateau itself contains the major part of the provinces of Fars and Irāq Ajami (Persian Iraq), but also, in the centre, the great wastes of sand and salt known respectively as the Dashti Kavīr ("Waterless Salt Wilderness") and the Dashti Lūt (Lot's Wilderness). Adjacent to the plateau on the north-west, although geographically distinct from it, is the high-lying province of Azerbaijan which, politically and economically, has throughout the modern history of Persia formed an integral and highly important part of the country.

Rivers.

Because of the very scanty rainfall over the plateau (8 to 10 inches per annum) there are few perennial streams, and of these some never reach the sea, dissipating themselves in the sands of the desert. A number of short rivers flow into the Caspian from the northern slopes of the Elburz range, but in the south of the country only one, the Kārūn, reaches the Persian Gulf. It is Persia's only navigable stream.

Climate.

On the plateau, although summer temperatures are high and winters severe, the climate is generally dry and clear and so invigorating that visitors to Teheran are known to have declared it almost too stimulating for a placid existence. The case is very different in the Caspian provinces, where the air is humid from the prevailing winds from the sea, and temperatures are sub-tropical. Here there is frequent rain, large stretches are covered by forest and swamp, and the land, where cultivated, is extremely fertile.

As for the regions bordering the Persian Gulf, their climate is notorious as being amongst the most trying in the world. That, however, has not prevented the growth of a large and important industry in the region.

Population.

Amongst the mountains, wherever water conditions permit, lie the centres of population. Teheran, which the first of the Qajar dynasty (1779–1924) promoted to the status of capital in 1787, lies at a height of about 3,600 feet; Tabriz, capital of Azerbaijan, is about 1,000 feet higher; Shiraz, famous for poets and wine, is over 5,000 feet up; Isfahan, which was the capital of

the country under Shah Abbas I (1587–1628), lies at about 5,300 feet; Kirman is at the level of 5,680 feet, and Hamadan 600 feet higher still.

The census of 1940 gave the combined total population of the seven largest cities as 1,500,000, the smaller urban agglomerations containing between them perhaps another million. No official figures are available for the country as a whole, and it is not likely that any figures will be exact, for the reason that enumerations have been associated in the minds of subject peoples in the Middle East with conscription of bodies or wealth, so that outside the towns many of the younger men made themselves scarce when census officers were reported. Competent observers declare that not more than one-fifth of the country's inhabitants are town-dwellers. The rest either live in agricultural villages or belong to one of the semi-nomadic tribal groups who spend the year at the winter and summer grazing-grounds and in journeying between them. The total number of such wandering tribes-folk was said to have been about 2,000,000 before the settlement of Rizā Shah, the energetic reformer who came to the throne in 1924.

Economic Life.

As implied above, the great majority of the people are engaged in husbandry or the rearing of small cattle, even though vast stretches of the land are barren and human settlements are possible only along the mountain bases, on certain parts of the sea-coasts, or at nodal points where traffic-lanes converge. The most important agricultural areas are in Azerbaijan and the Caspian provinces; and wheat and barley are grown wherever a supply of water, however scanty, can be obtained. This explains the presence of crops in oases deep in the sandy wastes. Even the towns, except for the largest, combine some agriculture with their commerce and industry. In fact, the smaller urban districts are often merely the central markets for surrounding agricultural villages, many of whose workers sleep in the towns and go out to the fields for the day.

Crops.

The commonest crop is barley, which has recently (e.g. in 1947) been produced in sufficient quantities to enable exports to be made to Mediterranean countries. For some years, also, rice from the Caspian provinces has been exported to the Caucasus. A better known product of

the Persian soil is opium, which at one time formed a very profitable crop both for local consumption and for export. Its cultivation has in recent times been officially forbidden. Cotton-growing is being encouraged and also that of tea, which has long been the national drink.

Fruits.

Persian fruits have a long-standing reputation; grapes, apricots, peaches, plums, and figs are especially good and popular. The origins of the peach (*Amygdalus Persica*) were traced by Darwin to the wild almond, which is a native of Persia, while quince and pomegranate were regarded by Alphonse de Candolle (*Origin of Cultivated Plants*) as having originated there. Melons grow freely in the open almost everywhere, and the Caspian area produces citrous fruits and olives in abundance. In the hotter parts of the interior of the country as well as along the Shatt al-Arab—the channel, shared with Iraq, by which the combined Tigris and Euphrates rivers flow into the Persian Gulf—the date-palm is a common feature of the landscape.

Livestock.

The main source of livelihood of the semi-nomadic tribes lies in their flocks of sheep and goats. These provide food, clothes, and tents and, in addition, the rugs and carpets which are the chief furnishings of the mobile home. The making of Persian rugs and carpets began as the spare-time occupation of the women and children of the tribes; under Western encouragement it has developed into an established and profitable industry which provides an important item in tribal and national income. In addition to their wool the animals supply skins and hides, which are exported, for the most part, to Russia. It may incidentally be said that, with drought, goats are the chief causes of the deforestation of the Persian plateau, where the dearth of trees is in striking contrast with the rich growths of the Caspian provinces.

Tribal Economy.

The tribesman, dependent on his flocks and moving as their needs dictate between the cool regions (*sardsīr*) in the high grounds and the warm regions (*garmsīr*) lower down, lives at the bare subsistence level. Even the more settled cultivator, like his counterpart in Iraq and Egypt, is generally living on the verge of hunger. He rarely owns the land he works but

normally receives a portion, one-fifth being not unusual, of the crops raised by his labours. When, as often happens, the landlord lives at a distance from his estate and is disinclined to spend the sums necessary for tools and proper irrigation, the quantity and quality of the crops may suffer, with unfortunate consequences for the peasant.

In the past much of the country's land was held by members of the ruling families or, professedly for charitable purposes, by the ecclesiastical authorities. By Riza Shah's reforms much ecclesiastical land was nationalized, some being sold to private individuals for cultivation.

Oil.

The country's chief economic asset is, of course, the petroleum which lies in its subsoil. It is the property of the state and one of its principal sources of revenue. That it is the object of keen international interest and competition makes it also a domestic political consideration of the first magnitude, since the more idealistic among patriotic Persians fear that their independence may be bartered away for foreign gold while the more matter-of-fact believe that oil revenues may be the means of general improvement in the standard of living. In the south of the country, as a direct result of the Anglo-Iranian Oil Company's activities, a great national industry has grown up, transforming the lives of large sections of the population who once drew a scanty livelihood from the soil and now, having acquired good technical skill, draw wages on a scale previously unknown to them, or to their fathers.

Persia's Linguistic Divisions

Racial and Linguistic Groups.

The home of "standard" Persian was in the province of Fars, from which it spread, owing to political circumstances, to become the literary and official tongue of the whole country. It would be difficult to determine how many people speak it or, by any system, to fix its pronunciation within narrow limits. Like standard English, it represents a certain written ideal, and pronunciation depends upon the speaker's upbringing and associations. For example, although the same vocabulary is used by both, the British Broadcasting Corporation's Persian announcer has an accent differing perceptibly from that of his Moscow counterpart.

Apart from "standard" Persian there are local tongues or dialects, which claim an ancestry at least as respectable as that from which it derives. There are, further, within the political boundaries of Persia, numerous groups whose language is entirely different in origin from that of Persian or its cognates. They may be divided into the Turkish and Arabic groups. The nomad ancestors of the former had from very early times penetrated from Central Asia into the northern pasture-lands such as those of Azerbaijan, whence certain tribes slowly migrated further south. At the other extreme of the country were the Arabic-speakers long settled round the head of the Persian Gulf or migrants from Arabia and the adjacent lands.

Dialects.

Considering the regions of the country roughly from north to south and from west to east, the peoples who speak some cognate of Persian are, first, the Gīlakīs and Māzandarānīs of the south Caspian lands. Then, in the Zagros mountains, are the Kurds in the northern part, and the Lūrs, including such powerful tribes as the Bakhtiyārīs, in the south. More central and southerly is the Sīvendī dialect of parts of Fars, while Gabrī is the tongue peculiar to the Zoroastrians of Yazd and Kirman. Judaeo-Persian again, which is written in Hebrew characters by the Jews throughout Persia, closely approximates to standard Persian in literary compositions but retains dialectical peculiarities in everyday correspondence. Another variant of Persian, that may, however, from a number of special characteristics claim independent existence as a language, is Balūchī, the tongue of many inhabitants of Baluchistan, the province bordering on southern Pakistan.

Non-Iranian Tongues.

In the old province of Fars, where Fārsī (or Pārsī), the language of Persia, originated, and where at least two-thirds of the population are semi-nomadic tent-dwellers, the most powerful and numerous tribe, that of the Qāshqā'i, is Turkish-speaking. Of the clans of the Khamsa confederation, also in the same province, some speak Turkish, in a dialect differing from that of the Qāshqā'i, and some a patois of Arabic. Arabic also is the language of a large proportion of the inhabitants of Khuzistan, the former "Arabistan", which is the province covering the flat lands at the head of the Persian Gulf, nearest Iraq.

Azerbaijan, one of the richest and most important provinces of the country, for its part speaks a type of Turkish. It was the language of the Safawi Shahs, whose home was in the province but who, with the growth of their power, moved their capital successively to Qazvin and Isfahan, where they made their native tongue the language of the Court. The Heir Apparent of the Qājār Shahs (1779–1925) regularly held the office of Governor (Farmān-farmā) of the province. The immediate successor of the Safawīs, the savage conqueror Nādir Shāh, who ruled for a time from the Indus to the Caucasus, spoke Chaghatai or Eastern Turkish for choice; and Turkish also was mother tongue of the Qājārs. In addition, Khorāsān, the province nearest Afghanistan, still contains a number of Turcomans, whose language is a dialect of Turkish.

In fact, men whose mother tongue was Turkish must have been living within the Persian frontiers from very early times. It can only, therefore, have been a literary convention which made the great national poet Firdawsī (died 1020), in the remarkable collection of early Persian legends which he incorporated in his *Shāhnāma* (Book of Kings), portray Īrān as the land of the Persian-speakers as opposed to Tūrān, the realm where men spoke Turkish. The facts of history make it clear that language and nationality have seldom or never been co-extensive in Persia.

To complete the tale of Persian communities who do not normally speak the language of the country it is necessary to mention a few more groups, such as the Armenians, most of whom live in the towns and are engaged in commerce, the Nestorian or Chaldaean Christians of the region of Rizā'īyah, which is better known as Urmiyah, and the groups long domiciled in Baluchistan who speak Brahui, a language of the Dravidian family best represented in South India.

The Persian Language

Despite the presence within the political frontiers of Persia of peoples to whom the official language is foreign, there has been in existence ever since the sixth century B.C. a standard and well-recognized tongue known as Persian. At the present time it is the language—for some people the acquired second language—of educated men and women; it is the vehicle of debates in the Mejlis (parliament) and of instruction at the University;

official communications are written in it and it is the language of the Press and of the most common literary works.

Old Persian.

The origins of the language are traceable, as has been indicated above, to the province of Fars, where its first ancestor in historical times was the Old Persian used by the Achaemenid kings on their monuments, of which the most famous is the proclamation of Darius the Great set high up on the mountain of Behistun overhanging the Kirmanshah–Hamadan highway. In cuneiform characters, which until the beginning of the nineteenth century when Sir Henry Rawlinson deciphered them, were regarded as mere ornamental patterns, the king recorded his triumphs over his enemies and his success in the consolidation of his empire. "I am Darius the great king," he proclaims, "the king in Persia, the king of many lands." For whose information he intended it all is a matter for conjecture, since a stiff climb is necessary to catch even a distant glimpse of the inscriptions, and wayfarers on the ancient highway below might easily pass unaware of their existence.

The characters used in these inscriptions, although composed of the familiar "wedges" of cuneiform, are not ideograms or "picture-writing" but alphabetic syllables, about forty in number. Whether the language was ever spoken cannot now be known and it would appear in any event to have been a pure court idiom or one used for public declamation only. The vocabulary and grammar of the inscriptions have close affinities with those of the Avesta, the sacred book of the Zoroastrians, and also with Sanskrit. But although the three languages are allied, they have developed along divergent lines.

For trade and administrative purposes as well as for diplomatic communications, the Achaemenid monarchs used the Aramaic tongue which had been current during the Assyrian régime, as we know from the Old Testament (2 Kings xviii, 26). It had an alphabetic script a great deal simpler than that of Old Persian, surviving to become the vehicle not only of Middle Persian but of Kharoṣṭhi, in north-west India, and (as Uighur) of the Mongol tongue in parts of Central Asia.

Middle Persian; Pahlawī.

Chief, or at any rate best-known, of the peoples who dominated Persia after the collapse of Alexander the Great's Empire, were the Parthians,

who gave their name (Parthawī) to the dialect now known as Pahlawi, FitzGerald's "high-piping Pehlevi" of obscure meaning. Scholars apply it to the language of a number of literary works, mainly of religious content, and of many inscriptions on monuments and coins. It marks a stage in the development of Old Persian as it evolved in the province of Fars, where, in the third century A.D. there arose the second great native Persian dynasty, that of the Sasanians, who ruled the country until it capitulated to the Mohammedan Arabs in A.D. 751.

Hūzvāresh.

For the writing of Pahlawi, the close corporation of scribes who monopolized the "mystery" of letters used the inherited Aramaic script as a species of code. When writing they used the Aramaic equivalents of the Persian words they required but gave them the Persian and not the Aramaic grammatical inflections, thus creating a "monster" jargon which was never read as it was written. It was, in fact, intended to be converted by the recipient immediately into comprehensible Persian, the Aramaic element being ignored.

On a small scale we do something of the kind when reading "e.g." as "for example" or "viz." as "namely". The classic examples of the use of Huzvaresh are given by Ibn al-Muqaffa' (died A.D. 757), a well-known translator of Middle Persian works into Arabic, who said that when the Persians wished to convey the idea "meat" they wrote the Aramaic word *bisra* but read it as *gūsht*, which is the Persian word for it; and similarly for "bread" they wrote the Aramaic *lahma*, reading it, however, as *nān*, which is the Persian equivalent.

Dialects.

There were several Middle Persian dialects current in the different regions of Iran, and the probability is that the ancestor of modern Persian was the speech of the province of Fars. According to Ibn al-Muqaffa' there were five languages current in the Sasanian Empire, one of them being the Aramaic spoken by the inhabitants of Babylonia, the modern Iraq. The remainder were appropriated to Persian provinces or to certain classes of society in the country. Pahlawi is one of such dialects and would appear to have been a regional form of speech commonest in the north but current also in the city of Isfahan. Another was *Darī*, possibly the "court"

language, although it appears from certain evidence to be synonymous with *Fārsī*, which is the third of the dialects mentioned. According to Ibn al-Muqaffa', it was the language of the inhabitants of Fars in general but was that spoken more particularly by men of letters, presumably throughout the land. Lastly came *Khūzī*, "the tongue spoken by princes and nobles when alone or at their games or at pleasure-resorts or when speaking to their servants."

Islamic Persian.

With the adoption of Islam and Persia's subjugation to the Caliphate in the seventh century A.D., the spread of Arabic became inevitable, for it was used by officials in their communications, by the learned in their books on law and theology, and by all Moslems in their worship. Pride in their religion, an abiding characteristic of Moslems, made it the hall-mark of learning to display a knowledge of the Koran, with consequent encouragement to the practice of interlarding the vernacular liberally with words from the conqueror's vocabulary. It came to be regarded as distasteful, if not reprehensible, to write Persian without some admixture of Arabic, and the eleventh century *Qābūsnāma*—an early forerunner of Lord Chesterfield's Letters—lays it down that undiluted Persian is insipid.

When books in Persian became common, whatever their subject, they were freely besprinkled with verses from the Koran, choice Traditions of the Prophet, and even extracts from the pre-Islamic Arabian poets. They were especially to be found in the dedications and introductions, where ornamentation and verbal embroidery are by custom approved. To our taste this may constitute a literary abuse; but, rightly used, the liberty to choose from the Arabic vocabulary any word, however rarely it might occur in Arabic literature, provided the writer of Persian with an instrument of great flexibility and range.

It is not to be assumed that all the borrowings were on one side, for the Arabs drew largely on Persian, mainly for the names of the unfamiliar luxuries which they found when they came to Persia. Amongst the commonest were the names of plants, flowers, culinary delicacies, and jewels; but more abstract terms, mainly connected with religion, did not go unrepresented. On the whole, however, it was Persian which was the more affected by the exchange. The cumbrous system of Huzvaresh was entirely displaced by the Arabic alphabet, which directly, if not very

phonetically, represented the spoken Persian word. Persians who found themselves in the conquerors' path took eagerly to the new doctrines and their associated sciences, some to such effect that they surpassed their teachers and themselves became some of the earliest and best writers of Arabic prose. It even became the etiquette to address a learned Persian (as, for example, Avicenna) in Arabic, although it might be his own countrymen who were consulting him.

The language of everyday intercourse naturally continued to be Persian, for the native vocabulary would always have been retained for common objects, inherited practices, and traditional ideas. It must also have been the language of the songs that people sang, if not of set poetical compositions. Although the earliest poets whose work has survived belong to the ninth century, when the Persian chieftains were beginning to assert their independence of the Caliphate, yet it can hardly be imagined that Persian poetry actually began with them. Even in their time it had the finish only acquired by long practice and tradition.

In poetry the Arabic element has always been less conspicuous than in prose. Epic, romance, and lyrics by their nature offer narrower scope for the display of book-learning than works of prose. It may be that Firdawsi, dealing in his *Shahnama* with the early legends of Iran, deliberately avoided free use of Arabic as incongruous. In fact, his tales of battle, love, and intrigue hardly required it, and where it suited rhyme or metre he undoubtedly used an Arabic word in preference to a Persian one.

Even for book-learning, however, the excessive use of Arabic came to be deprecated by men of enlightenment in their day. There is an interesting passage on this point in the *Siyāsatnāma* (Treatise on Government) by the Nizām al-Mulk (died 1092), in which he quotes the famous theologian Hasan of Basrah (died 728) as having said: "The man of learning is not he who knows a great deal of Arabic and has the ability to use Arabic words and constructions. Rather he is learned who is competent in any branch of scholarship, whatever his language. If a man knows all the prescriptions of the Sacred Law and the interpretation of the Koran, whether it be in the Turkish tongue, the Persian, or the Greek, knowing no Arabic he may yet be learned. It is all the better if he does know Arabic; God having sent the Koran in the Arabic tongue and Mohammed having been of Arabic speech."

Persian, in fact, like the languages of other invaded countries, did not

capitulate to the conqueror's tongue, for while it borrowed from the Arabic vocabulary it retained its own grammatical structure. Thus, for example, the Persian verb, with its complement of tenses, did not yield to the spare Arabic classical verb, which takes little account of tense but regards actions or states merely as completed or uncompleted, "perfect" or "imperfect". The parts of the Arabic finite verb, except in a few stereotyped phrases, were rejected and only participles and infinitives were taken; case-endings in these as well as in other borrowed nouns and adjectives being normally rejected. Pronouns and particles, often the most idiomatic feature of a language, remained substantially unchanged. Thus, even when nearly all the principal words in a sentence are Arabic, their order and the verb of the predicate will demonstrate its Persian character.

The modern tongue, as used in journals, periodicals, novels, and letters is a combination of classical Persian with elements from the colloquial speech and accretions due to ordinary linguistic development. In structure it hardly differs from that to be found in eleventh century authors; but there have been large additions to the vocabulary, and old words have changed their meanings in accordance with the normal rule which dictates variations in shades of significance attaching to words.

Persian Culture in Asia.

It was in Khorasan, the easternmost province of Persia, that, according to tradition, the earliest poets whose verses have survived "spoke" their lines. Sultan Maḥmūd, one of the heroes of Moslem history in India, at the end of the tenth century A.D. gathered about him at his court of Ghazna in that province as many Persian literary men as he could bribe or persuade to go there. Various reasons have been assigned for his invitations to them, but there is no reason to doubt his predilection, in spite of his being the son of a Turcoman slave, for Persian civilization. One mark of this was his decree that State papers were to be kept in Persian, although his vizier, Maimandī, strongly supported by the close corporation of the scribes, made great efforts to have Arabic substituted.

Mahmud's empire included Transoxiana, with its two great cities of Bokhara and Samarqand, and it was through that territory that the religion of Islam and the culture of Persia spread to India in one direction and to Turkey in another. By A.D. 1000 most of the Turcoman lands bordering on Persia had become Moslem, with the result that the native civilizations

had grafted on to them a new set of doctrines, while local tongues (Turkish or Turcoman) received an unfamiliar vocabulary of abstract terms which had to be interpreted through the medium of Persian. This was the language of the agents of conversion, more often than not Persian traders who married local women, or else Sūfī (theosophical) dervishes wandering in search of alms whose sermons and mystical verse took firm hold on the simple minds of their hearers.

Persian Element in Turkish.

In the territory west and north of Persia its cultural ideas were disseminated through the Seljūq Turks. Originally a Tatar tribe which appeared on the scene when Sultan Mahmud's empire was collapsing, they swept away all minor potentates who grasped at power and imposed their own rule on a vast region stretching from Khorasan on the east to Syria in the west, where their activities precipitated the Crusades. In Persia itself they employed Persian as the official language in spite of their own Turkish origin, and they employed Persians—e.g. the Nizām al-Mulk—as their viziers.

Their admiration for the Persian arts was shared by the Ottoman chieftains who penetrated into Asia Minor under their ægis and afterwards displaced them. These crude warriors, whose own language had as yet no written form, adopted Persian for their correspondence, and the earliest Turkish efforts at literature were translations from the Persian poets. Those who most attracted them were the mystics, the greatest of whom, Jalāl al-Dīn Rūmī, spent most of his life in Asia Minor—whence his name Rūmī—and died at Konia in 1273, in the days of the Seljuq decline. From their Persian models the Turkish poets borrowed not only forms, metres, and literary styles but also a large vocabulary, so that written Turkish to this day contains a large element of Persian, which not all nationalist effort has succeeded in ousting completely.

Persian in India.

It was through Transoxiana and Central Asia that India, like Turkey, received its share of Persian civilization. There, too, religious teaching was to a large extent the medium of its diffusion; the Persian language, on account of its Sanskritic affinities, being more easily assimilated than Arabic.

The special characteristics of the dialect which took root in India, and has to this day remained distinct from that of Persia, are to be attributed to its having originated in Transoxiana.

Apart from religious teachers, Persian men of letters in the secular field had a share in the diffusion of their native language almost throughout the length and breadth of India. As early as the thirteenth century they were being welcomed at princely courts for the sake of the lustre they shed upon their patrons, if not for the intrinsic value of their work. In the sixteenth, seventeenth, and eighteenth centuries a stream of Persian poets was attracted to the lavishly run capitals of the Moghul emperors and, as library catalogues show, Persian authors came to be read by men of taste and to be studied in the schools everywhere.

Urdu.

At the court of the Moghul Sultan Akbar (1556–1605) both Turkī (a Central-Asian Turkish dialect) and Persian were spoken, but the former gradually fell into disuse, leaving Persian alone as the official language. Its use became so widespread that Brahman as well as Moslem revenue officers were compelled to acquire it in order to perform their duties efficiently. Long before Akbar's day, however, there had come into existence a jargon consisting of the language of the conquered Hindus with a large admixture of Persian. This was Urdu, the "Camp" language; known thus if written in Persian characters or as "Hindi" if in the native Nāgari character. It took some time for Urdu to assert its independence as a language, with a literature of its own, but in course of time it did so, displacing Persian in great measure. An intermediate stage is held by the form of poetry known as *rīkhtah*, which consists of verses, or even separate words, in Urdu and Persian alternately.

Recent political developments in India are affecting the position there of Persian as a cultural language, largely because Hindus who once fostered the study of its literature are now inclined to regard it as representative of Islam and are turning away to Hindi and Sanskritic works.

Persian Words in English.

Before the subject of Persian in India is quitted, it may be recalled that through British connections with the country and the study of Urdu a

number of words of Persian origin have been incorporated into the English language, while others not officially recognized are well known as slang. Some came from contact with life in the army, others from civilian sources. Amongst them are khaki (خاکی *khākī* "earthy"), sepoy (سپاهی *sepāhī* "trooper"), sirdar (سردار *sardār* "commander"), sircar (سرکار *sarkār* "government"), durbar (دربار *darbār* "court"), nabob (نوّاب *navvāb* "viceroy"), and the less august blighty (ولایتی *velāyatī* "of one's country"), cushie (خوشی *khoshī* "pleasure") and dixie (دیکچه *dīkcha* "cooking-pot"). A more civilian flavour belongs to bazaar (بازار *bāzār*), pyjama (پایجامه *pāyjāma* "leg-garment"), cummerbund (کمربند *kamarband* "waist-band"), shawl (شال *shāl*), purdah (پرده *parda* "curtain"), and bandobast (بندوبست *bandobast* "arrangements"—lit. "tie-up"). A similar derivation must be looked for in such names as Koh-i-Noor (کوه نور *kūhé nūr* "Mountain of Light") and Dilgusha (دلگشا *delgoshā* "heartsease"), the latter a favourite suburban house-name.

From Persia itself, through Turkey or Egypt, came Khedive (خدیو *khedīv* "Prince"), divan (دیوان *dīvān* "council-chamber", "tribunal", or "bench" used in such rooms), caravan (کاروان *kāravān*), caravanserai (کاروانسرای *kāravānsarāy*, the serai, or lodging, of a caravan and its members), and seraglio, the Italian form of serai; bakhshish (بخشیش *bakhshīsh* "gift"), firman (فرمان *fermān* "command"), and nargileh (نرگیله *nargīla* "coconut"). The turquoise, though largely produced in Persia, appears to have reached Europe through Turkey, but lapis lazuli (German *lazurstein*) and azure came from the Lazward mines of Badakhshān (now N.E. Afghanistan), from which region itself came *balas* rubies, one of which figures amongst the Crown Jewels as the "Black Prince's Ruby".

Amongst garden-products to which an ultimate Persian origin has been ascribed are the peach (Low Latin *pessica*), orange (نارنج *nāranj*), lemon (لیمون *līmūn*), jasmine (یاسمین *yāsmīn*), tulip—apparently of the same origin as turban (? تربند *tarband* from ? ترکبند *tarkband*; *cf.* also tarbush, Arabic طربوش *tarbūsh* "cover for the crown of the head"), lilac (Persian لیلج *līlaj* or نیله *nīla* "blue"), spinach (اسفناج *esfenāj*), and absinth (?). Julep (گلاب *golāb* "rose-water") and the kiosk (کوشک *kūshk* "garden-pavilion") came via Turkey, as also, incidentally, did Byron's giaour (گبر *gabr* "infidel") and the Pasha (پادشاه *pādeshāh* "king"). The perfume musk, with its derivatives in muscat-grapes and muscatel, have also been derived from the Persian مشک *meshk*.

That the Magi (مجوس *majūs*) came from Persia is, of course, known, and it is probable that they gave their name to magic. Peris are of more recent origin (پری *parī*). Finally, the Persian sojourn of chess (German *Schach*spiel, the Shah's game) is indicated not only by the name of the game itself but by that of the rook (رخ *rokh* "castle" or "tower"). Checkmate is, of course, شاه مات *shāh māt* "The king is dead", if the verb is definitely Arabic.

CHAPTER II

SCRIPT AND PRONUNCIATION

It is frequently said that an initial discouragement to an interest in Persian is the difficulty and complexity of its script. In fact, the complexity is only apparent, being due largely to the method by which letters of the alphabet are joined together, whether in handwriting or printing. Analysis quickly reduces the apparent confusion to order.

Since its alphabet was originally evolved for Arabic, the Persian script is written from right to left in the manner of the Semitic languages, the lines running from top to bottom of the page and the successive pages from the reader's right to his left. To the student, the retention of the Arabic script has the merit of preserving the outward form of the numerous Arabic words included in the Persian vocabulary, whereas the Turco-Latin alphabet obscures the origin of many words; on the other hand, it has the defect of failing to cover the whole range of Persian sounds while at the same time retaining symbols for consonants which occur in the original Arabic but are non-existent in Persian. The probable reason for their retention is reverence for the script of the Koran, but the result is a superfluity of consonantal signs.

There are thirty-two letters, which are shown in the order governing the sequence of words in most modern dictionaries (see page 20).

The forms shown are those of the letters when standing detached or, with the addition of a "ligature" (which is a short connecting stroke) at the end of a word.

There are no capitals, nor is there any generally recognized system of punctuation.[1] It will be noticed that certain of the letters are identical in outline (though they were not so originally), being only distinguished from each other by diacritic points placed above or below the outline and varying in number between one and three. These points play an important part in the identification of the letters, more particularly in cursive handwriting.

When joined together in words most of the letters modify their outline

[1] The place of punctuation was taken in older style by a rhythmical construction of phrases, with an occasional assonance or rhyme, which indicated to the reader or hearer where one sentence ended and another began.

Number	Name	Letter Standing Alone	Form at end of a Word	Equivalent
1	*Elif*	ا	ـا	*ā*[1]
2	*Bēh*	ب	ـب	*b*
3	*Pēh*	پ	ـپ	*p*
4	*Tēh*	ت	ـت	*t*
5	*Sēh*	ث	ـث	*s*
6	*Jīm*	ج	ـج	*j*
7	*Chīm*	چ	ـچ	*ch*
8	*Hēh*	ح	ـح	*h*
9	*Khēh*	خ	ـخ	*kh*
10	*Dāl*	د	ـد	*d*
11	*Zāl*	ذ	ـذ	*z*
12	*Rēh*	ر	ـر	*r*
13	*Zēh*	ز	ـز	*z*
14	*Zhēh*	ژ	ـژ	*zh*
15	*Sīn*	س	ـس	*s*
16	*Shīn*	ش	ـش	*sh*
17	*Sād*	ص	ـص	*s*
18	*Zād*	ض	ـض	*z*
19	*Tā*	ط	ـط	*t*
20	*Zā*	ظ	ـظ	*z*
21	*'Ayn*	ع	ـع	'
22	*Ghayn*	غ	ـغ	*gh*
23	*Fā*	ف	ـف	*f*
24	*Ghāf*	ق	ـق	*q or gh*
25	*Kāf*	ک	ـک	*k*
26	*Gāf*	گ	ـگ	*g*
27	*Lām*	ل	ـل	*l*
28	*Mīm*	م	ـم	*m*
29	*Nūn*	ن	ـن	*n*
30	*Wāw*	و	ـو	*v*
31	*Hēh*	ه	ـه	*h*
32	*Yā*	ی or ي	ـی or ـي	*y*

[1] After a consonant (see Notes on Pronunciation, p. 23).

Consonants. *No. of Letter.*	PHONETIC SYMBOLS *Symbol and Value.*	
1, 21	Glottal stop (see Notes on Pronunciation, p. 23)	
2	as in "but"	
3	as in "put"	
4, 19	as in "ten"	
5, 15, 17	as in "sum"	
6	as in "judge"	
7	as in "church"	
8, 31	as in "hat"	
9	like *ch* in Scotch "loch"	
10	as in "bad"	
11, 13, 18, 20	as in "zephyr"	
12	as in "rat"	
14	like *z* in "azure"	
16	as in "ship"	
22	voiced Scotch *ch*, in effect a *smooth* uvular R	
23	as in "fat"	
24	in general a harsh guttural *k* but sometimes like 22	
25	as in "kit"	
26	as in "get"	
27	as in "let"	
28	as in "mat"	
29	as in "not"	
30	[see Notes on Pronunciation]	
32	like *y* in "yet"	
Vowels.	*a* like *a* in "aisle"	*ā* like *a* in "calm"
	ǎ like *a* in "man"	*e* like *e* in "pet"
	i like *i* in "sin"	*o* like *o* in German "Gott" or in Scotch "pot"

to the extent at any rate of dropping any "tail" they may possess in the unconnected form. Ligatures, too, may modify the outline of the letters, so that in combination some appear to have changed their form completely, especially if the diacritic points are carelessly inserted. Certain of the letters, marked (r) in the list below, are in printed texts joined on the right only. The full list of letters, as they appear in combination, is as follows:—

1.	ا (r)	باب *bāb* (gate);	جا *jā* (place).
2.	ب	بود *būd* (was);	تسبیح *tasbīh* (rosary).
3.	پ	پاک *pāk* (clean);	سپاه *sepāh* (army).
4.	ت	تن *tan* (body);	بستن *bastan* (to bind).
5.	ث	ثنا *sanā* (praise);	مثل *masal* (proverb).
6.	ج	جنگ *jang* (war);	مجوس *majūs* (the Magians).
7.	چ	چشم *chashm* (eye);	بچه *baché* (child).
8.	ح	حسن (Hasan);	صحن *sahn* (courtyard).
9.	خ	خوب *khob* (good);	سخن *sokhon* (word).
10.	د (r)	بد *bad* (bad).	
11.	ذ (r)	مذهب *maz-hab* (religion).	
12.	ر (r)	بردن *bordan* (to bear).	
13.	ز (r)	بز *boz* (goat).	
14.	ژ (r)	مژه *mozhé* (eyelash).	
15.	س	سر *sar* (head);	مست *mast* (drunk).
16.	ش	شیر *shīr* (milk);	پشم *pashm* (wool).
17.	ص	صبر *sabr* (patience);	بصر *basar* (vision).
18.	ض	ضرر *zarar* (injury);	حضرت *hazrat* (presence).
19.	ط	طرف *taraf* (side);	مطیع *motī'* (obedient).
20.	ظ	ناظر *nāzer* (overseer);	منظور *manzūr* (regarded).
21.	ع	عدل *'adl* (justice);	معلوم *ma'alūm* (known).
22.	غ	غریب *gharīb* (strange);	بغل *baghal* (armpit).
23.	ف	فرمان *farmān* (order);	سفته *softe* (pierced).
24.	ق	قرآن *qor'ān* (Koran);	سقّا *saqqā* (water-carrier).
25.	ک	کشتی *kashtī* (boat);	فکر *fekr* (thought).
		[Note کا *kā* as in کاغذ *kāghaz* (paper).]	
26.	گ	گمان *gomān* (thought);	تگرگ *tagarg* (hail).
		[Note گام *gām* (pace) گلوله *golūla* (bullet).]	
27.	ل	لب *lab* (lip);	بلند *boland* (high).
		[Note لاغر *lāgher* (lean).]	
28.	م	مسلم *moslem*;	آسمان *āsmān* (sky).
		[Note ممکن *momken* (possible).]	
29.	ن	نرم *narm* (soft);	بند *band* (fastening).
30.	و (r)	نو *nōw* (new);	
31.	ه	هم or هم *ham* (also);	سهم or سهم *sahm* (arrow).
32.	ي	یار *yār* (friend);	میدان *meidān* ("piazza").

NOTES ON PRONUNCIATION

ا (*elif*) at the beginning of a syllable has the value of a glottal stop, as in the initial syllable of "Idiot!" emphatically pronounced. Its function as a vowel is discussed below.

ت and ط are pronounced alike in Persian. [By Iranian government decree طهران (Tehran) is now spelt تهران.]

ث, س, and ص all have the value *s*.

ذ, ز, ض, and ظ all have the value *z*.

ح and ه are pronounced alike. Firdawsi in the *Shāhnāma* rhymed وَخی with تَهی.

ر is trilled at the tip of the tongue.

ژ (*zh*) like the *s* in "pleasure".

ع with a short vowel or at the beginning of a syllable has the value of a glottal stop. When unvowelled at the end of a closed syllable it appears to echo the preceding short vowel; e.g. سَعدی *sa'adī*, معمار *me'emār* (mason); بُعد *bo'od* (distance). Standing unvowelled at the end of a word after a preceding unvowelled consonant it has the sound of a voiced glottal stop, e.g.:—

دفع *daf'* (repelling).

غ in pronunciation is the voiced form of خ.

ق between vowels is normally pronounced like غ, so that a few words may be spelt with either consonant, e.g. آقا or آغا. At times it has the quality of a deep, sharply sounded guttural, e.g. in جیقه *jīqa* (spray of gems in royal headgear). ک and گ are pronounced well towards the front of the mouth with an added suggestion of *y*, e.g. کمال *kamāl* (perfection), گردن *gardan* (neck).

و has a value between *v* and *w*. Following خ with vowel a و is suppressed in pronunciation, e.g. خواب *khāb* (sleep), خواهر *khāhar* (sister), خوسته *khasta* (dug up), خوی *khay* (sweat). In verse the principle is extended to cover certain words in which the خ normally, i.e. in prose, bears the vowel ُ (*o*) but changes it for purposes of assonance or rhyme to *a*. Thus خود, normally *khod* (self), rhymes with بد *bad* (bad) and خوری *kharī* (thou dost eat) with بری *barī* (thou dost bear).

ه is regularly aspirated even when unvowelled at the end of a shut syllable; thus تهران *Teh-rān*, ده *deh* (village), اندوه *andūh* (grief). When it merely indicates the short vowel *a* at the end of a word, it is ignored in

pronunciation, e.g. داده *dāda* (given), خانه *khāna* (house). When pointed in the Arabic fashion (ة) it is pronounced as ت (*t*).

VOWELS.

(1) *Representation.*—The letters of the alphabet represent consonants, but three of them, ا, و, and ى (Nos. 1, 30, and 32), have the additional function of indicating that the vowel which accompanies the preceding consonant is to be lengthened in pronunciation. On the comparatively rare occasions when it is necessary to indicate short vowels, the signs َ, ِ, and ُ are used, representing the sound-groups *a* (*ă*, etc.), *i* (*e*, etc.), and *u* (*o*, etc.). A small circle over a letter shows it is unvowelled.

Examples:—

مَنْ *man* (I).	مَرْدُمْ *mardom* (men).
بُود *būd* (was).	گُرَاز *gorāz* (boar).
گِیلَانْ *Gīlān* (name of a province).	پِدَرْ *pedar* (father).
مِدَادْ *medād* (ink).	پِیشْ *pīsh* (before).

For long *ā* at the beginning of a syllable the sign آ is employed, e.g. آب *āb* (water), آمد *āmad* (he came).

It has been stated above that short *ă* at the end of a word is represented by ه. If the word stands "annexed" (see p. 32) to the one following, the sign ٔ is written over the ه and pronounced *ye*, thus خانهٔ مرد *khānayé mard* (the man's house) but کوهِ نور *kūhé nūr* (the mountain of light).

Doubled consonants are marked by the sign ّ written above them.

(2) *Pronunciation.*—Each of the vowel-signs (i) َ, (ii) ُ, and (iii) ِ, which were taken over with the Arabic alphabet but are rarely used, represents a range of short vowels whose pronunciation depends in a measure on the immediately adjacent consonants.

(i) َ generally has the sound of *a* in mat, but with gutturals flattens to the *a* as heard in "aisle"; thus قند *qand* (sugar), فقط *faghat* (only), عرض *'arz* (petition), خبر *khabar* (news), پخ *pakh* (bevel).

Before ش *sh* it may thin to the *e* in mesh as کشتی *keshti* (boat), چشم *cheshm* (eye). In the last syllable of a word closed by ه it fluctuates between *ă* and *é* and may even thin to *i*; thus گفته *gofta* (said), but خانه *khāné* (house) or even *khāni*. The *Times* correspondent in Teheran in 1947 gave the then Prime Minister's name as Qawam-es-Sultani (قوام السلطنه).

The word بلی (yes), in spite of its spelling, is pronounced *bāli*.

The vowel is doubled in length when followed by ا (Elif). In formal

recitation it deepens in sound to the *a* in ball; thus a seventeenth-century Italian transcription of the Koran prefaces the opening Surah (chapter) with the Persian doxology: "Benomi Joda meherabon ruzi deende aib puciende" بنام خدا مهربان روزی دهنده عیب پوشنده (In the name of God the Compassionate, Giver of sustenance, Pardoner of sins.) A similar effect is to be noted in "nabob", anglicized form of نوّاب *navvāb*, and the spelling *Shaugh* which the sixteenth-century traveller Arthur Edwards gave to the word *Shah*. This deepened value of the long vowel represented by the elif was at one time commoner in the south of Persia than in the north, but is now becoming regarded everywhere as old-fashioned. A curious and lasting effect of the deepened value was to deflect the sound towards *u*, more especially before *n*; e.g. نان *nūn* (bread), می دانید *mī dūnīd* (you know). In Fars this pronunciation is so common that nearly all long *a*'s have become *u*'s, e.g. *Qūjūr* (for *Qājār*, the name of the dynasty displaced by the present reigning one).

(ii) ُ when short has the sound of Scotch *o* in pot or German *o* in Gott; thus گفت *goft* (he said). It is short even when followed by و in the words خوب *bhob* (good), خود *khod* (self), خوش *khosh* (good), تو to (thou), and دو *do* (two). Normally when followed by و it has the value of *u* in rude; thus زود *zūd* (quick), پول *pūl* (money).

(iii) ِ. In general its equivalent is *é*; e.g. مِهتر *mehtar* (groom), the proper names *Eghbal* and *Kazem* (i.e. اِقبال and کاظِم) and the official transliteration into French values—*Banque Mellié Iran*—of the title of the National Bank of Persia بانکِ مِلّیهٔ ایران. As in spoken Arabic there is a tendency towards pronouncing the vowel as *ă*; e.g. عِوض *evaz* (instead of . . .) which becomes *avaz*, and امروز *emrūz* (to-day) regularly pronounced *amrūz* at Isfahan.

The interrogative pronoun کِه (who?) is pronounced *kī*.

Followed by ی as lengthener the vowel has the value of *i* in machine; e.g. اِین *īn* (this), بِیم *bīm* (fear). In some words it stands for an original *ei*, a diphthong retained for many Persian words in India; thus میز *mīz* (table) and زِیر *zīr* (underneath) which in India are called *meiz* and *zeir*. A distinction is also made there between شیر *shīr* (milk) and *sheir* (lion) which are alike *shīr* in Persia.

Diphthongs.—Compound vowels exist in a number of words, many of them Arabic but a number purely Persian. Among the latter are such words as رو *row* (go),[1] جو *jow* (barley), گود *gowd* (deep), پیمان *peimān* (treaty), کی *kei*

[1] A newspaper transliteration of Dumbarton Oaks is دمبارتن اوکز

(when?). Arabic words containing the diphthong *ow* (originally *aw*) or *ei* (originally *ai*) are numerous; the following may be given as instances: حوض *howz* (tank), موج *mowj* (wave), میل *meil* (inclination), حیوان *heivān* (animal).

In the same way that the diphthong *ei* has been preserved in India in numerous instances where the Persians of Iran prefer *ī*, so also *ow* has been kept in words which they have for at least five centuries been pronouncing with *ū*, for example روز *rūz* (day)—Indian *rowz*, پوست *pūst* (skin)—Indian *powst*.

Accentuation.—(1) With nouns and adjectives the accent generally falls on the last syllable, whether long or short; thus پدر *pedár* (father), اصفهان *Isfahán*, مخابره *mokhābará* (message), جوان *javán* (young), کمترین *kamtarín* (the least). Affixed pronouns do not take the accent, e.g. پدرم *pedáram* (my father), خانه شان *khānáshān* (their house). Also, while the ی of abstract nouns takes the accent, that which serves as the indefinite article does not; thus دوست *dūst* (the friend), دوستی *dūstí* (friendship), دوستی *dústī* (a friend).

(2) With verbs the accent shifts according to tense, mood, and (sometimes) person.

(i) In present and imperfect it falls on the prefixed particle می *mī* or ب *bé*, but there is a secondary accent on the last syllable of the verb itself; thus, می نویسند *mí navīsànd* (they write), میخواستم بروم *míkhāstàm bé-ravàm* (I wanted to go).

(ii) In the preterite it falls on the penultimate syllable, except in the 3rd person singular; thus رفتم بطبیب گفتمش بیارم *ráftam be-tabíb góftamash bīmáram* (I went to the doctor, I said to him "I am ill"), *rāst farmúdīd* (You have spoken, lit. commanded, truly). But فرستاد *ferestád* (he sent), گماشت *gomásht* (he appointed).

(iii) The negatives نَ and مَ, and the prepositions (in verbs of which they form a part) regularly take the accent; thus:—

بر میدارم *bár mīdāram* (I remove).
نمی کردند *námī kardand* (They did not do).
آنرا مکنید *ānrā mákonīd* (Do not do it!).

Intonation.—Persian has its own characteristic intonation which must be acquired directly in conversation with natives of Iran, from gramophone records, or by listening to wireless stations. The British Broadcasting Corporation transmits Persian programmes daily at times which can be ascertained.

CHAPTER III

THE NOUN AND ITS ADJUNCTS

(I) Nouns and Pronouns

Like other languages Persian when written conveys meaning in sentences, each of which contains a verb, either expressed or understood. It provides what may be called the "prime mover" of the sentence; but for clarity it is supplemented by other parts of speech to indicate the subject and, where necessary, the object, as well as circumstances of time, place, and quality of the action or state described. For ease of approach the noun and its adjuncts will be considered here before the verb.

The Article.

A noun standing alone is regarded as containing a definite article, or it may represent the genus of the beings or objects bearing its name. Thus, اسب *asp* means "the horse", i.e. a specific animal, or the genus "horse" as in اسب چهار پا دارد *asp chahār pā dārad* (Horses have four legs).

In place of an indefinite article a suffix pronounced *ī*, unaccented, is added to the noun. This syllable is represented (i) by ی *ī* with words that end in a consonant or the letter و (*vāv*); e.g. اسبی *aspī* (a horse), پادشاه *pādeshāh* (the king) پادشاهی *pādeshāhī* (a king), یابو *yābū* (the pack-horse), یابوی *yābūī* (a pack-horse); (ii) by hamzah (ء) over the final ه of words ending in short *ă* and the final ی of words ending in that letter; e.g. رودخانه *rūdkhāna* (the river), رودخانهٔ in recent books and journals also رودخانه‌ای or رودخانه‌ئی *rūdkhāna'ī* (a river), مشتی *moshtī* (the handful), مشتیٔ (a handful); (iii) by the syllable ئی *ī* affixed to words ending in ا (elif), e.g. دانا *dānā* (the sage), دانائی *dānā'ī* (a sage), جا *jā* (the place), جائی *jā'ī* (a place).

Gender.

No distinction of gender is recognized in words of Persian origin. Arabic participles and adjectives are found in their feminine form with Arabic feminine nouns and, on occasion, with Persian nouns which Arabic would treat as feminine. This usage is, however, regarded as pedantic and has in recent times been discouraged.

To denote differences of sex the words مرد *mard* (man) and زن *zan* (woman) are used for human beings, although sometimes the female alone is marked; e.g. پیر مرد *pīré mard* (old man), پیر زن *pīré zan* (old woman), but شاه *shāh* (king), شاه زن *shāhzan* (queen), شاهزاده *shāhzāda* (prince), شاهزاده خانم *shāhzāda khānom* (princess, lit. prince-"lady"), بیوه زن *bīva zan* (widow). For animals the distinguishing words are نر *nar* (male) and ماده *māda* (female); e.g. گاو نر *gāvé nar* (ox), گاو ماده *gāvé māda* or ماده گاو *māda gāv* (cow). Frequently different words are used to denote male and female of the same species, e.g.:—

پدر *pedar* (father).	مادر *mādar* (mother).
آغا *āghā* (master).	خانم *khānom* (mistress).
خروس *khorūs* (cock).	مرغ *morgh* (hen).
اسب *asp* (horse).	مادیان *mādyān* (mare).

Number.

In the oldest classical period, e.g. in the *Shāhnāma* of Firdawsi, there were two plurals in use: (1) ان— *-ān* for living creatures and things regarded as such, e.g. کنیزان *kanīzān* (girls), پلنگان *palangān* (leopards), کاروانان *kāravānān* (caravans), درختان *derakhtān* (trees), چشمان *cheshmān* (eyes), but also, for reasons no longer obvious, for such things as گیسوان *gīsū'ān* (tresses) and دردان *dardān* (pains). [Words in this class ending in ـَه, and some others, took the plural in گان *-gān*, e.g. بندگان *bandagān* (slaves) sing. بنده *banda*, اندیشگان *andīshagān* (cares).] (2) ها *-hā* for inanimate objects, e.g. چیزها *chīzhā* (things), خانها or خانه‌ها *khānahā* (houses).

Occasionally the difference of affix indicated a difference in meaning, e.g. سران *sarān* (chiefs), سرها *sarhā* (heads).

In post-classical Persian (say after 1600), and particularly in the written language of the nineteenth and twentieth centuries, the distinction between animate and inanimate, however loosely defined, was almost entirely relaxed. The affix ها *-hā* may now, with some few exceptions, be used universally as the plural affix. Shah Nasir al-Din (*Nāsereddīn*, *d.* 1896), in his diary of his journey to Europe, speaks of شاهزاده خانمها و بزرگان *shāhzāda khānomhā va-bozorgān* (princesses and notables) and of خوانندهای معروف *khānandahāyé ma'arūf* (famous singers), while his son Muzaffar al-Din Shah (*d.* 1907) describes the تلمبه‌چیان و عمله‌جاتی که بجهة اطفاء حریق حاضرند *tolombachīyān va-'amalajātī ké bajehaté etfā'é harīq hāzerand* (firemen and

workmen present to extinguish fires) whom he saw at the Covent Garden Opera House.

To-day's newspapers translate "Ladies and Gentlemen" by خانمها و آقایان *khānomhā va āghāyān*, but "the English" are انگلیسها *Englīsh*ā, "lips" are لبان *labān*, and "a dog's legs" پاهای سگ *pāhāyé sag*.

Arabic Plurals.

In addition to the Persian plurals, Arabic plurals are also in use, not infrequently even for words of purely Persian origin. They are of two kinds:—

(1) "Sound" plurals, formed, in Persian, by adding the affix ین — *-īn* to masculine and ات — *-āt* to feminine singulars; e.g. Arabic nouns مسافر *mosāfer* (traveller), مسافرین *mosāferīn* (travellers), درجه *daraja* (degree), درجات *darajāt* (degrees); Persian nouns خان *khān* (khan, chieftain), خانین *khānīn*, باغ *bāgh* (garden), باغات *bāghāt*, فرمایش *farmāyesh* (command), فرمایشات *farmāyeshāt*.

(2) "Broken" plurals formed from the singular by vowel changes and the addition or modification of "servile" letters, the relative position of the radical letters being always maintained, e.g.:—

Singular.	*Plural.*
طرف *taraf* (side)	أطراف *atrāf*
عامل *'āmel* (workman)	عمّال *'ommāl*
سفیر *safīr* (envoy)	سفرا *sofarā*
قاضی *qāzī* (cadi)	قضات (قضاة) *qozāt*
کوکب *kowkab* (star)	کواکب *kavākeb*
ناحیه *nāheya* (region)	نواحی *navāhī*
جریده *jarīda* (journal)	جرايد *jarāyed*

With some words the plural used (Persian or Arabic) is at the discretion of the writer, e.g.:—

کتاب *ketāb* (book),	کتابها or کتب (*kotob*).
عاشق *'āsheq* (lover),	عاشقان or عشّاق *'oshshāq*.

In some instances the Arabic broken plural is treated as a Persian singular, which is then given the Persian affix when the plural is required; thus تجّار *tojjār*, used as meaning "merchant", is by origin the broken plural of the Arabic *tājer* but may have the Persian plural *tojjārān*. So also دختر ارباب

dukhtaré arbāb is "the master's daughter", although ***arbāb*** is by origin the plural of رَبّ ***rabb***. Other instances are to be seen in the following sentences: مطالبی است که لازم است بعرض آقایان رسانم ***matālebīst ké lāzem ast bā'arzé āghāyān rasānam*** (There is a matter which I must place before you, gentlemen),

بخت آزمائی یک مالیات اختیاری است ***bakht āzmā'ī yek māleyāté ekhteyārīst*** (A lottery is a voluntary tax), where the words مطالب and مالیات are both plurals in the original Arabic. A curious combination of plurals is to be found in the phrase احکام و فرامین ***akhām va farāmīn*** (regulations and orders), where the first noun is the broken plural of the Arabic word ***hokm*** and the second that of the Persian ***farmān***.

Case.

As in English, case-endings have disappeared in Persian except for a very few instances. The subject of a sentence is entirely undifferentiated from the same word or words standing alone. Thus:—

مرد ***mard*** (the man) — مرد رفت ***mard raft*** (The man went).
زمان ***zamān*** (time) — آن زمان گذشت ***ān zamān gozasht*** (That time passed).

The Affix را *-rā.*

(i) The direct object of a sentence may similarly remain unmarked. As a rule, however, particularly when referring to someone or something specific and definite, the word or group of words denoting the object has attached to it the affix را *-rā*, which goes with the last word of a group.

Examples:—

دشمنانرا اسیر گرفتیم ***doshmanānrā asīr gereftīm*** (We took the enemy captive; lit. the enemies captive we took); وصیتِ ملکرا بجا آوردند ***vasīyaté malekrā bejā āvardand***[1] (They carried out the king's behest; lit. The-behest-of-the-king to position they brought).

علمِ مغناطیس سعادتِ بشررا تامین نخواهد نمود ***'elmé maghnātīs sa'ādaté basharrā tāmīn nakhāhad namūd*** (The science of magnetism will not secure the happiness of mankind; lit. The science of magnetism the-happiness-of-mankind security not will show).

تمامِ سکنهٔ روی زمین این مصروعِ اُتریشی و ماجرا جوی آبجو فروشی مونیخرا لعن و نفرین خواهند کرد ***tamāmé sakanayé rūyé zamīn īn masrū'é otrīshī va mājarā***

[1] The pronunciation *āvordand* is common, but apparently regarded as vulgar.

jūyé ābé-jow forūshīyé mūnikhrā la'an o nafrīn khāhand kard (All the inhabitants of the world will curse and revile this Austrian epileptic and opportunist beer-seller of Munich; lit. All the dwellers of the surface of the earth (on) this-epileptic-Austrian-and-opportunity-seeking-beer-seller-of-Munich cursing and reviling will make).

In the above instances the object is defined; in those which follow it is not. یکی از صالحان بخواب دید پادشاهی‌را در بهشت و پارسائی‌را در دوزخ *yekī az sālehān bekhāb dīd pādeshāhīrā dar behesht ve pārsā'īrā dar dūzakh* (A certain pious man in a dream saw a king in Paradise and a saint in Hell; lit. One of the pious in dream saw a king in Paradise and a saint in Hell), خواستند نسخه‌ای از گلستان‌را چاپ نمود *khāstand noskha'ī az golestānrā chāp namūd* (They wished to have an edition of the Gulistan printed; lit. They wished a-copy-of-the-Gulistan print make).

But also, omitting the را:— این طائفه اهلیت و آدمیت ندارد *īn tā'efa ahliyat o ādamiyat nadārad* (This class has no social sense or humanity; lit. This class sociability and humanity not has), دهاتی یکبار خربوزه آورد *dehātī yakbār kharbūza āvard* (A villager brought a load of melons; lit. A villager one load melon brought).

(ii) In the older style also را was affixed to the indirect object or dative, which frequently in addition had the syllable مر *mar* placed before it; thus, بار دادن‌را ترتیبی باید *bār dādanrā tartībī bāyad* (Some ceremonial is necessary for holding court; lit. 'Court-giving-for, a ceremonial befits), مرآن دوست‌را دوست بسیارند *marān dūstrā dūst besyārand* (That friend has many friends; lit. To that friend, friend many are), مر اورا فراوان نمودند گنج *mar ūra farāvān namūdand ganj* (To him they displayed much treasure; lit. To him much they showed treasure), فروماندگان‌را درون شاد کن *farūmāndagānrā darūn shād kon* (Make glad the heart of them that are in distress; lit. To them low-neglected the heart glad make).

A preposition might be substituted for the را and this construction is the more common one in modern Persian; thus, با خود گفت *bā khod goft* (He said to himself; lit. To himself he said), کتابچه‌ای به تو دادم *ketābcha'ī ba to dādam* (I gave you a little book; lit. A booklet to thee I gave), گزارش مبسوطی به اطلاع نمایندگان رسانید *gozāreshé mabsūtī ba ettelā' namāyandegān rasānīd* (He sent a detailed report to the newspaper correspondents; lit. Report a detailed to the information-displayers he caused-to-reach).

(iii) There is finally, an adverbial use of را; e.g., قضارا *ghazārā* (by chance), بامدادرا پانزده فرسنگ رفته بودند *bāmdādrā pānzdah farsang rafta būdand*

(By dawn they had gone 15 parasangs[1]), روز چهارم را *rūzé chahāromrā* (On the fourth day, or by the fourth day), خدارا *khodārā* (In God's name). This usage is now rather archaic.

Vocative.

In address the particle ای *ay*, or in older and epistolary style the affix ا *ā*, is used; thus, ای آقا جان *ay āghā jām* (O my dear master; lit. O master, soul), خدایا *khodāyā* (O God), دوست عزیز مکرما *dūsté 'azīzé mokarramā* (My dear and honoured friend; lit. Friend dear honoured!).

Annexion (Ezāfa).

Where a noun governs the noun or nouns following, it is marked by having affixed to it the short vowel *e* and the construction is called *ezāfa* (Annexion).[2] The governed word or words may stand in what is equivalent to the genitive or accusative case or be in apposition with the governing word thus:—

زهرِ مار *zahré mār* (serpent's venom; lit. venom of serpent).
در سفرِ حجاز *dar safaré Hejāz* (on the journey to Hijaz).
کوزهٔ می *kūzayé may* (a jug of wine),
فاتحین جنگ *fātéhīné jang* (victors in—lit. "of"—war),
بکشتن اسیری اشارت کرد *bakoshtané asīrī eshārat kard* (He gave the sign for the slaying of a captive),
داروی مفید بیاری قند *dārūyé mofīdé bīmārīyé qand* (A remedy beneficial for the sugar disease—diabetes);
فصل بهار *faslé bahār* (the season of spring).
بلاد هند *belādé Hind* (the land of India).

[1] The parasang is the distance covered in an hour by a loaded pack-animal and so varies according to the nature of the country between 2½ to 4 miles.

[2] If the governing word ends in a consonant, the vowel of the *ezāfa*, if written at all, is represented by the ordinary sign for the short vowel *ĕ*; e.g. کفِّ دست *kaffé dast* (palm of the hand), بزرگانِ دولت *bozorgāné dowlat* (nobles of the state). If it ends in short *ă* (ہ) or long *ī* (ی), the *ezāfa* appears as ٔ; e.g. پردهٔ مستوری *pardayé mastūrī* (the veil of modesty), کشتیٔ نوح *keshtīyé Nūh* (Noah's Ark). If the word ends in long *ā* (ا) or *ū* (و), the *ezāfa* appears as ی; thus, روی زمین *rūyé zamīn* (the surface of the earth), کارهای مملکت *kārhāyé mamlakat* (Affairs of state), شورای امنیت *shūrāyé amniyat* (The Security Council).

In older style annexion also denoted sonship, e.g. رستم زال سام *rostamé zālé sām* (Rustam son of Zāl son of Sām).

Note.—The noun of quantity or receptacle may be placed in apposition with the noun of the article measured or contained, without the use of the *ezāfa*; e.g. دو مشتی خاک *do moshtī khāk* (Two handfuls of earth), یک من شیر *yak man shīr* (One maund[1] of milk).

Adjectives.

The adjective qualifying a noun or used as part of the predicate of a sentence is invariable, receiving no addition or modification for number or gender. When used as a substantive it forms its plural in the same way as nouns. It may either precede or follow the noun it qualifies, the latter usage being commoner. In the former case neither noun nor adjective is modified, but in the latter the noun receives the *ezāfa*; e.g. خوب سرشت *khob seresht* (pleasant disposition), باد سرد *bādé sard* (cold wind; lit. wind cold), آرتش سرخ *ārteshé sorkh* (The Red Army; lit. army red), مدرسهٔ بلند ارکان پاکیزه میدان *madrasayé boland arkāné pākīzé maydān* (A seminary, lofty-columned noble-of-courtyard). (Note that an adjective followed by another takes the *ezāfa*, e.g. لولیان شوخ شیرینکار شهر آشوب *lūlīyāné shūkhé shīrīnkāré shahrāshūb* (Wandering minstrels, high-spirited, pretty-witted, setting the town agog, lit. *lūlīs* (i.e. wandering minstrels) impudent, sweet-making, town-disturbing.)

Arabic adjectives may be modified according to the rules of Arabic grammar when they are used with Arabic nouns. Contemporary Persian, however, regards the practice as pedantic and would condemn as such the line of the nineteenth-century poet Yaghmā, who wrote برادر کشته و خواهر اسیره *berādar koshta va khāhar asīra* ([My] brother slain and sister made captive), making the Arabic adjective اسیره *asīra* (captive) agree in gender with the *Persian* noun خواهر *khāhar* (sister).

Comparison.

The comparative is usually indicated by the affix تر *tar* added to the positive, e.g. شیرین *shīrīn* (sweet), شیرینتر *shīrīntar*, باصفا *bāsafā* (pleasant, lit. "with purity"), باصفاتر *bāsafātar* بزرگ همّت *bozorg-hemmat* (of lofty aim), بزرگ همّت تر *bozorg-hemmat-tar*.

[1] The *maund* or *man* is a unit of weight which varies almost from town to town. The Tabriz man is, however, commonly used in the north of Persia and is equivalent to slightly over 6½ lbs. or nearly 3 kilograms.

به ***beh*** (better), مه ***meh*** (greater), که ***keh*** (smaller), and بیش ***bīsh*** (more), as well as the fuller forms with تر are used as comparatives, e.g. در اینجا بیش از هر نقطهٔ دنیا شاخص هزینهٔ زندگی بالا رفته است *dar īnjā bīsh az har noqtayé donyā shākhesé hazīnayé zendagī bālā rafta ast* (Here, more than in any other spot in the world, the cost-of-living index has risen; lit. "In this place more than any spot in the world the index of the cost of living up gone is").

The comparative is also used in instances where English would use phrases like "as . . . as possible" and "the more . . . the more", e.g. هرچه زودتر *harché zūdtar* (as quickly as possible, lit. "all that is quicker"), هرچه تمامتر *harché tamāmtar* (as completely as possible), چندانکه بیشتر نیرو میکرد فروتر میرفت *chandānké bīshtar nīrū mīkard forūtar mīraft* (The more violence he exerted the deeper he sank, lit. "However much more strength he made, deeper he went").

The superlative may be expressed:—

(1) By the comparative in conjunction with the phrase از همه *az hama* (than all), e.g. خوبتر از همه *khōbtar az hama* (better than all, i.e. best);

(2) By the affix ین *-īn* attached to certain adjectives, e.g. نخستین *nokhostīn* (first), مهین *mehīn* (greatest), کمین *kamīn* (least);

(3) By the affix ترین *-tarīn* attached to any adjective, e.g. بهترین و شایسته ترین عیدیها *behtarīn va shāyastatarīn 'īdīhā* (the best and most suitable holiday-gifts), شیکترین کاغذ و لوکسترین کارتها *shīktarīn kāghaz va lūkstarīn kārthā* (the most chic paper and most luxurious cards).

The last is the most usual way of forming the superlative in contemporary Persian.

Numerals.

The main Cardinal numbers from 1 to 90 are:—

1.	یک *yek*	11.	یازده *yāzdah*		
2.	دو *do*	12.	دوازده *davāzdah*		
3.	سه *seh*	13.	سیزده *sīzdah*	30.	سی *sī*
4.	چهار *chahār*	14.	چهارده *chahārdah*	40.	چهل *chehel*
5.	پنج *panj*	15.	پانزده *pānzdah*	50.	پنجاه *panjāh*
6.	شش *shesh*	16.	شانزده *shānzdah*	60.	شصت *shast*
7.	هفت *haft*	17.	هفده *hefdah*	70.	هفتاد *haftād*
8.	هشت *hasht*	18.	هیژده *hīzhdah*	80.	هشتاد *hashtād*
9.	نه *noh*	19.	نوزده *nūzdah*	90.	نود *navad*
10.	ده *dah*	20.	بیست *bīst*		

21 is بیست و یک *bīst-o-yek*, 32 سی و دو *sī-o-do*, 99 نود و نه *navad-o-noh*, the other combinations of tens and units being similarly formed.

The Hundreds and Thousands are:—

100. یک صد *yek sad* 1000. هزار *hazār* 2000. *dō hazār*, etc.
200. دو صد or دویست *do sad* or *dovīst*.
300. سه صد or سیصد *sesad*.
400. چهار صد *chahār sad*.
500. پانصد *pānsad*.
600. ششصد etc., *sheshsad*, etc.

One Million is یک میلیون *yek mīlyūn*.

Compound numbers begin with the largest constituent, each of the smaller ones in descending order being added by means of the copula و *o* thus, "The year 1948" is represented by سالِ هزار و نُه صد و چهل و هشت *sālé hazār-o noh-sad-o chehel-o hasht*.

The numeral, like other words denoting quantity, precedes the noun enumerated, which is always in the singular; e.g. بیست و هشت روز *bīst-o-hasht rūz* (28 days), چند نفر؟ *chand nafar?* (how many men?).

When giving approximate figures the Persian places two numbers together; thus "Five or six years" is پنج شش سال *panj shesh sāl*.

The Ordinal numbers after "first", which is اوّل *avval*, نخست *nokhost*, or نخستین *nokhostīn* are formed by affixing the syllable مُ —*-om* or اُم—*-om*. to the simple cardinals and to the last only of compound numerals. Thus:—

Second دوّم *dovvom*.
Third سیّم or سوّم *seyyom* or *sevvom*.
Fourth چهارم *chahārom*, etc.
"One hundred and twenty-first" is صد و بیست و یکم *sad-o-bīst-o-yekom*.
Notice that 30th is usually written سی اُم *sī'om*.

Fractions.

Apart from one-half (نیم *nīm* or نصف *nesf*) common fractions are formed by juxtaposition of denominator and numerator in that order; e.g. ده یک *dah yek* (one-tenth), چهار یک *chahār yek* contracted to چارک *chārek* (a quarter). A similar construction may also be used when the numerator is higher than one; e.g. صدی هشتاد *sadī hashtād* (80%).

The Arabic names of the fractions can be used as denominators with any

Persian number as numerator; e.g. سه ربع *seh rob'* ($\frac{3}{4}$), چهار خمس *chahār khoms* ($\frac{4}{5}$), عشر *'oshr* (tenth).

With other than simple fractions the usual construction is to give the number of parts "out of" the total, e.g. فرع پولی که قرضه میدهد خیلی زیاد است تقریبا ۱۲ و ۱۵ در صد است *far'é pūlī ké qarza mīdehad kheilī ziyād ast taqrīban*[1] *davāzdah va pānzdah dar sad ast* (Interest on the money he grants on loan is very high; it is nearly 12 or 15 per cent; lit. interest of money which loan he gives very excessive is, nearly 12 or 15 in the hundred it is).

Adverbial numbers "once", "twice", etc., are expressed by the numeral followed by one of the words مرتبه *martaba*, بار *bār*, or نوبت *nowbat* (each meaning "turn", "time", "occasion", etc.); e.g. پنج مرتبه *panj martaba* (five times), سه نوبت دیگر *seh nowbaté dīgar* (three times more).

Note.—سه پله یکی *seh pella yekī* (three stairs one, i.e. three stairs at a time). "A second time" is دو باره *do bāra*; "both" is هر دو *har do*.

Multiplicatives are formed by adding the affix —گانه *-gāna* to numerals; e.g. صدگانه *sadgāna* (a hundred-fold).

With certain classes of nouns "specifying" words are used in enumeration (cf. the English "head" of game, "brace" of partridges), e.g. with persons نفر *nafar*: پنج نفر سرباز *panj nafar sarbāz* (five soldiers) دختران کووان که نود نفر هستند *dokhtarāné kūvān* (French *couvent*) *ké navad nafar hastand* (The young ladies of the convent, who are ninety in number); with things تا *tā* or other specially appropriated word پنج تا صندلی *panj tā sandalī* (five chairs); تای بیست بر سرش زد *tāy bīst bar sarash zad* (lit. ones twenty on his head he struck; i.e. he struck him about twenty blows on the head); هزار تکّه هواپیما *hazār takka havāpeymā* (1000 aircraft; lit. 1000 pieces aircraft).

Pronouns.

(1) *Personal.*—The personal pronouns occur in two forms, (*a*) as separate words, treated grammatically like nouns, (*b*) as enclitics.

The separate forms are:—

Sing. 1. من *man* (I);	2. تو *to* (thou);	3. او *ū* (he or she)
Plur. 1. ما *mā* (we);	2. شما *shomā* (you);	3. ایشان *īshān* (they).

With the affix را *rā* attached for the objective, من را *manrā* becomes مرا *marā*

[1] Arabic words ending (adverbially) in اً (*elif* with doubled short vowel ً preceding) are pronounced ——*an*. The vowel sign is frequently omitted.

and تورا normally ترا *torā*, though it can remain unabbreviated. The others are unchanged. [In older literature وی *vey* is a common substitute for او *ū*.]

The enclitic forms are:—

Sing. 1. مَ or اَم *-am*.[1] 2. تَ or ات *-at*.
3. شَ or اش *-ash*.
Plur. 1. ـَمان *-amān* or *-emān*. 2. تان *-atān*.
3. ـَشان *-ashān* or *-eshān*.

Like the separate forms they are applicable without distinction of gender. Except in the oldest poetry, where the 3rd singular is occasionally attached as a nominative to the 3rd person singular of the verb, they are used for the oblique cases (accusative, genitive, dative) and are attached, except where in verse the metre demands it, to the words directly governing them.

Examples are:—

پدرهایشان *pedarhāyeshān* (their fathers). برسم پرستندگان دانیش *barasmé parastandagān dānīyash* (know him as being in the class of the menials; lit. in the order of menials know him). یادم می‌آید *yādam mī-āyad* (it comes to my mind, I remember). طاعتش موجب قربتست *tā'atash mūjebé qorbatast* (Obedience to Him is a means of approach).

Note.—It is still polite for a person to refer to himself in writing or conversation as بنده *banda* (your servant) or, in writing only, as حقیر *haqīr*, with the same meaning. The verb is put in the 1st person singular, though in the classical style the 3rd person might be used.

(2) *Possessive Pronouns.*—A sentence like "That horse is mine" is rendered in Persian by آن اسپ از آن من است or آن اسپ مال من است *ān asp az āné man ast* or *ān asp mālé man ast* (lit. that horse is that of me *or* that horse is the possession of me). Similarly, ملک بغداد از آن اوست *molké Baghdād az āné ūst* (the sovereignty of Baghdad is his).

(3) *Demonstrative Pronouns.*—These, which also serve as adjectives, are two in number: آن *ān* (that) and این *īn* (this). The plurals, except when used as adjectives, are آنان *ānān* and اینان *īnān* for persons only in older style and آنها *ānhā* and اینها *īnhā* for things and animals. In more modern

[1] This and the other alternative forms in the singular are used with words ending in ـهٔ, thus خانه ام *khāna-am* (my house).

Persian the ending ها *-hā* is common for all genders and آنان *ānān* is frequently substituted for ایشان *īshān* (they), thus: امتحان بر آنان بسیار آسان گذشت *emtehān bar ānān besyār āsān gozasht* (the examination went off very easily for them; lit. the examination upon them very easily passed).

When used as adjectives آن and این invariably precede the words they qualify: e.g. آن کشتیها *ān keshtīhā* (those ships).

(4) *Reflexive and Emphatic Pronouns.*—In common use are خود *khod*, خویش *khīsh*, and خویشتن *khīshtan*. Where the subject of a sentence is expressed, خود *khod* may be used to emphasize it; e.g. خود استاد بیامد *khodé ostād beyāmad* (the master himself came). It may also be used with personal pronouns in a variety of combinations; e.g. او خودش رسید *ū khodash rasīd* (he himself arrived)—which may also be expressed as خود او رسید *khodé ū rasīd* or او خود رسید *ū khod rasīd*. Neither of the other two pronouns mentioned can be used as the subject or in apposition to it; but all may be used in the oblique cases and are then reflexive or emphatic; e.g. با خودم گفتم *bā khodam goftam* (I said to myself); بخویشتن رفت *bakhīshtan raft* (he went in person); اعتماد بنیروی خویش *e'etemād banīrūyé khīsh* (reliance on one's own power); خویشتن را نگاه دار *khīshtanrā negāh dār* (guard yourself), کمیسیون گزارش خودرا بدولت تقدیم کرد *komīsyūn gozāré khodrā badowlat taqdīm kard* (The commission submitted its report to the government; lit. The commission the report of itself to the government submission made); خویشتن را خوار شمرد *khīshtanrā khār shomord* (he despised himself; lit. himself despicable he reckoned).

Used as possessives the pronouns refer back to the subject of the sentence; e.g. اسب خودرا زین کرد *aspé khodrā zīn kard* (He saddled his horse—i.e. his own horse). To write اورا *ūrā* for خودرا *khodrā* would imply that the horse was another's. On the other hand, the affixed personal pronouns may be used; e.g. طفل سرشرا بزیر افگند *tefl sarashrā bazīr afgand* (the child bent its head), even though at times this usage may lead to obscurity.

(5) *Interrogative Pronouns.*—One of the functions of the word که *kī* is to act as interrogative pronoun referring to persons; e.g. که بود *kī būd* (Who was he? *or* Who was it?). It coalesces with the third person of the present of the substantive verb thus: این مرد کیست *īn mard kīst?* (Who is this man?), آن اشخاص کیستند *ān ashkhās kīstand?* (Who are those persons?). It may be used in the plural; کیان *kīyān* in the older style and کیها *kīhā* in the modern;

e.g. دعوی نبوّت تو کیان را ست *da'avayé nobovvaté to kīyān-rā-st?* (By whom is the claim made of your being a prophet? lit. The claim of thy prophethood is by what persons?), کها متقی اند *kīhā mottaqī and?* (Who are the pious ones?).

The interrogative که *kī* may take prepositions and affixes like a noun; e.g. بکه گفتید *bakī goftīd?* (Whom did you tell?), کرا انتخاب کردند *kīrā entekhāb kardand?* (Whom did they elect?). As stated above, "Whose?" is represented by از آن که *az āné kī* or by مال که *mālé kī.* Synonyms for که in use are چه کس *ché kas* چه شخص *ché shakhs* and چه اشخاص *ché ashkhās* (lit. what person? *or* what persons?), e.g. من خود چه کسم *man khod ché kasam?* (Who am I, myself?).

The interrogative pronoun which inquires about *things* is چه *ché* (what?). This, like که, may be used in the plural; e.g. چها گفتند *chehā goftand?* (What things did they say?). Frequently it is used adjectivally in conjunction with a noun; e.g. چه چیز *ché chīz* (What thing? What?); چه جور or چه قسم *ché jūr* or *ché ghesm* (What kind?), چه کار *ché kār* (What business?), چه کاره است (Of what profession is he?).

An interrogative which may be used either as adjective or pronoun is کدام *kodām* (which?), applicable either to persons or things, e.g. تو خون کسان خوری و ما خون رزان، انصاف بده کدام خونخوارتریم *tō khūné kasān khorī ō mā khūné razān; ensāf bedeh kodām khūnkhārtarīm?* [You drink the blood of men and we the blood of grapes; speak truly (lit. grant justice), which is the blood-thirstier of us?], کدام است خانهٔ شما *kodām ast khānayé shomā?* (Which is your house?).

(6) *The Relative Particle* که *ké.*—Where a noun is qualified by a relative clause, the link between them is supplied by the particle که *ké,* the noun being at the same time modified as a rule by the addition of the affix *ī.* A complementary pronoun accompanies the particle when required by the sense, the general effect being as though in English one were to represent "The man from whose house I have come" by "The man that from his house I have come". The particle itself cannot be modified.

Examples:—

تیری که از کمان میرود دیگر بر نمی گردد *tīrī ké az kamān mīravad dīgar bar namīgardad* (The arrow which leaves the bow does not return).

معجزهٔ ایکه همه هفته تکرار میشود *mo'ojezeyī ké hama hafta takrār mīshavad.*

(A miracle which is repeated weekly, lit. which every week repetition becomes).

آنرا که حساب پاک است از محاسب چه باک است *ānrā ké hesāb pāk ast az mohāseb ché bāk ast?* (To him whose account is clean what fear of the accountant?).

این منم یا[1] ربّ[1] که چرخم سوی اختر میکشد *īn manam, yā rabb, ké charkham sūyé akhtar mīkashad* (I am he, O Lord, whom fortune's wheel draws upward to the stars; lit. This I am, O Lord, that the wheel me towards the stars draws).

کسی که روی اورا هرگز ندیده ام *kasī ké rūyé ūrā hargez nadīda am* (Someone whose face I have never seen, lit. A person that the face of him, etc.).

The neuter pronoun چه *ché* may be used as a relative in such phrases as هرچه خواستند کردند *harché khāstand kardand* (They did all that they desired, lit. all which they desired they did), آنچه بکاری بدروی *ānché bekārī bederavī* (What you sow you reap).

(7) *Indefinite Pronouns.*—The pronouns "someone", "anyone", meaning a person unknown or unspecified[2] is expressed by کسی *kasī*, شخصی *shakhsī*, or یکی *yakī*, e.g. ممکن نگردد که بیک دیدار کسی بر کسی عاشق شود *momken nagardad ké bayak dīdār kasī bar kasī āsheq shavad* (It is impossible that at one glance a person shall fall in love with another), یکی دکّان پیاله فروشی باز کرده بود *yakī dokkāné peyāla forūshī bāz karda būd* (Someone had broken into a potter's shop, lit. one the shop of a pot-seller open had made), کسی اینجاست *kasī īnjāst?* (Is there anyone here?).

"Some people" is represented by کسان *kasān* (persons) or چندکس *chand kas* (several persons) or, in the modern style بعضیها *ba'azīhā* (some), e.g. بعضیها پولها جمع کرده بودند *ba'azīhā pūlhā jam' karda būdand* (Certain people had collected sums of money, lit. moneys).

"Anyone," "everyone," "whoever," "anything," "everything," "whatever" and their equivalents are expressed by هر *har* (every) with the appropriate noun or pronoun; e.g. هر کسی که متاعی خرد *har kasī ké matā'ī kharad* (Any person that goods buys, i.e. Whoever buys goods), هرچه باشد *harché bāshad* (Whatever it be).

(8) *Negative Pronouns.*—"Nobody," "no one," "none" are represented by کس *kas*, کسی *kasī*, or هیچ کس *hīch kas* with an accompanying negative

[1-1] An Arabic phrase.

[2] The equivalent of "so-and-so" is فلان *folān*.

(cf. French ***personne . . . ne***), e.g. کسی نیست اینجا *kasī nīst īnjā* (There is no one here), نیست خرسند کس از خرد و کبیر *nīst khorsand kas az khord o kabīr* (None is happy be he small or great), کسی نباشد *kasī nabāshad* (let there be no one; i.e. Look out below!).

"Nothing" similarly is represented by هیچ *hīch* with a negative expressed or implied, e.g. بی هیچ مردم نیرزند هیچ *bī hīch mardom nayarzand hīch* (Without anything men are valued at nothing).

CHAPTER IV

THE NOUN AND ITS ADJUNCTS

(II) Derived and Compound Nouns and Adjectives

One of the special characteristics of Persian is the ease with which new words can be formed from existing ones (i) by the use of inseparable affixes or (ii) by the combination of words having an independent existence and use.

(i) *Affixes used in the Formation of Nouns and Adjectives.*

(1) ی *ī*. With it are formed nouns or adjectives from almost all other parts of speech, e.g.:—

زندان *zendān* (prison)	زندانی *zendānī* (prisoner)
پادشاه *pādeshāh* (king)	پادشاهی (kingship)
درودگر *dorūdgar* (carpenter)	درودگری (carpentry)
خوب *khob* (good)	خوبی (goodness)
سنگدل *sangdel* (stonyhearted)	سنگدلی (stony-heartedness)
شیراز *Shīrāz* (Shiraz)	شیرازی (Shirazi)
کجا *kojā?* (where?)	کجائی (of what place?)
تماشا *tamāshā* (spectacle)	تماشائی (spectator)

With words ending in ـَه the affix becomes گی *-gī*.

خانه *khāna* (house)	خانگی *khānegī* (domestic)
تشنه *teshna* (thirsty)	تشنگی *tashnegī* (thirst)
دونده *davanda* (runner)	دوندگی *davandagī* (running power)
بلند مرتبه *boland-martaba* (of lofty degree)	بلند مرتبگی *boland-martabagī* (high position)

(2) ـیت (*-īyat*) with Arabic words forms abstract nouns:—

محبوس *mahbūs* (captive)	محبوسیت *mahbūsīyat* (captivity)
مشروط *mashrūt* (agreed upon)	مشروطیت *mashrūtīyat* (Constitution)
کیف *keifa?* (how?)	کیفیت *keifīyat* (quality, method)
مالک *mālek* (owner)	مالکیت *mālekīyat* (ownership)

(3) ـَه (*ă*) implies that the derivative possesses qualities characteristic of the original:—

دست *dast* (hand)	دسته *dasta* (handle)
چشم *chashm* (eye)	چشمه *chashma* (well, spring)
مهر *mohr* (seal, stamp)	مهره (piece in a game, chessman)
سبز *sabz* (green)	سبزه (verdure)
زرد *zard* (yellow)	زرده (yolk of egg)

With the same affix verbal nouns are formed, e.g.:—

گریستن *gerīstan* (to weep)	گریه *gerya* (weeping)
خندیدن *khandīdan* (to laugh)	خنده *khanda* (laughter)
پوییدن *pūyīdan* (to gallop)	پویه *pūya* (galloping)

Added to nouns denoting time it forms adjectives expressing age, duration, etc., e.g.:—

پنج سال *panj sāl* (five years)
نقشهٔ پنج ساله *naqshayé panj sāla* (The Five-Year Plan)

(4) ا (*ā*) forms nouns from certain adjectives:—

گرم *garm* (warm)	گرما *garmā* (warmth)
سرد *sard* (cold)	سرما *sarmā* (cold)
پهن *pahn* (broad)	پهنا *pahnā* (breadth)

and adjectives from some verbal nouns:—

بینا *bīnā* (having power to see, from بین *bīn*, imperative of دیدن *dīdan* to see).
گوارا *govārā* (digestible; گواریدن *govārīdan*, to digest).

(5) انه — -*āna* forms adjectives or adverbs from nouns:—

دختر *dokhtar* (girl)	دخترانه *dokhtarāna* (maidenly)
روز *rūz* (day)	روزانه *rūzāna* (daily)
سال *sāl* (year)	سالیانه *sāleyāna* (annual)

(6) ین — -*īn* forms adjectives from nouns denoting materials:—

چوپ *chūp* (wood)	چوبین *chūbīn* (wooden)
زر *zar* (gold)	زرین *zarīn* (golden)
خون *khūn* (blood)	خونین *khūnīn* (bloody)

(7) ش — *-esh* attached to the imperative root of verbs forms verbal nouns:—

خور *khor* (eat, from خوردن)	خورش *khoresh* (food)
رو *row* (go, from رَفتن)	روش *ravesh* (going, motion)
ده *deh* (give, from دادن)	دهش *dehesh* (giving)
خواه *khāh* (wish, from خواستن)	خواهش *khāhesh* (desire)

(8) ار — *-ār* forms verbal nouns from the infinitive root of verbs:—

کشتار *koshtār* (animal slaughtered) from کشتن *koshtan* (to kill)
مردار *mordār* (animal dying of itself) from مردن *mordan* (to die)
خریدار *kharīdār* (purchaser) from خریدن *kharīdan* (to buy)
رفتار *raftār* (gait, course) from رفتن *raftan* (to go)

(9) اک — *-āk* forms nouns from the imperative stem of verbs:—

خوراک *khorāk* (food) from خوردن *khordan* (to eat).
پوشاک *pūshak* (clothing, article to wear) from پوشیدن *pūshīdan* (to put on, wear).

(10) ستان — *-estān* denotes the place of origin or of association of a person or thing:—

گل *gol* (rose, flower)	گلستان *golestān* (flower-garden)
نی *ney* (reed)	نیستان *neyestān* (reed-bed)
بیمار *bīmār* (ill)	بیمارستان *bīmārestān* (hospital)
انگلیس *Englīs* (English)	انگلستان *Englestān* (England)
له *Leh* (a Pole)	لهستان *Lehestān* (Poland)

(11) بان — *-bān* or وان — *-vān*, "guardian" or "custodian":—

باغبان *bāghbān* (garden watcher)	باغ (garden)
دربان *darbān* (door-keeper)	در (door)
هالبان *hālbān* (goal-keeper)	هال (goal)
سروان *sarvān* or ساروان *sārvān* (camel-leader)	
	سار (camel)

(12) ک *-ak*, که *-ké*, چه *-ché*, or ژه *-zhé*, diminutive—sometimes with disparaging or contemptuous effect:—

مرغ *morgh* (fowl)	مرغک *morghak* (wretched little hen)
مرد *mard* (man)	مردکه *mardaké* (little man, contemptible fellow)

مردم *mardom* (man)	مردمک *mardomak* (little man—pupil of the eye)
کتاب *ketāb* (book)	کتابچه *ketābché* (little book)
باغ *bāgh* (garden)	باغچه *bāghché* (little garden)
دریا *daryā* (sea)	دریاژه *daryāzhé* (lake)

(13) چه *-ché* and چی *-chī* are commonly employed Turkish affixes denoting occupation or character:—

شکار *shekār* (game, hunting)	شکارچه (huntsman)
درشکه *droshké* (Russian carriage)	درشکچی (cab-driver)
بله بله چی *bāla-bāla-chī* ("Yes-man," sycophant)	

(14) مند *-mand* and وار *-vār* or ور *-var* are adjectival endings signifying possession of the quality indicated by the words to which they are affixed:—

دولت *dowlat* (wealth)	دولتمند (wealthy)
خرد *kherad* (wisdom)	خردمند (wise)
بر *bar* (fruit)	برومند *barūmand* (fruitful)
امید *omīd* (hope)	امیدوار (hopeful)
جان *jān* (life)	جانوار / جانور (alive, a living creature)

(15) دان *-dān* signifies "holding", "containing":—

شمع *sham'* (candle)	شمعدان (candlestick)
یخ *yakh* (ice)	یخدان (chest, trunk; lit. ice-container)

(ii) *Compound Nouns and Adjectives.*

Two or more parts of speech may be combined to form nouns or adjectives almost at the will of the writer or speaker, and skill in the invention of new compounds is regarded as a great literary merit, one possessed by Hāfiz in particular. Changes can be rung on nouns, adjectives, pronouns, adverbs and particles, put together as one word or two, to form compounds which, while grammatically a unity, express a complex of ideas. Some are formed by two separate words joined by the *ezāfa*, others are formed by simple juxtaposition of the parts; others again make use of the copula و or of a link such as the long *ā*, while still others consist of a noun with a verbal root affixed. Words linked by *ezāfa* need no illustration; the examples here given are of the other modes of word-formation.

(*a*) Nouns or adjectives formed by juxtaposition:—

فتح نامه *fath-nāma* (proclamation of victory; lit. victory-letter).
آشپز خانه *āshpaz-khāna* (kitchen; lit. cook-house).
عیّار پیشه *'ayyar-pīsha* (professional brigand; lit. brigand-profession).
نخود آب *nokhūd-āb* (pea-soup; lit. peas-soup).
صاحب منصب *sāheb-mansab* (officer; lit. possessor, office).
سر مقاله *sar-maqāla* (leading article; lit. head, article).
ریش سفید *rīsh-safīd* (elder; lit. beard, white).
کژدم *kazhdom* (scorpion; lit. crooked tail).
خرگوش *khargūsh* (hare; lit. ass, ear).
نوخدا *nowkhodā* (shipmaster, pilot; lit. ship, lord).
کدخدا *kadkhodā* (village elder, head of household; lit. house, lord).
پر حرفی *por harfī* (loquacity; lit. full, wordiness).
اسپ سواری *asp-sovārī* (equitation; lit. horse, riding).
بیرون مرزی *bīrūn marzī* (extraterritoriality; lit. outside, landedness).
پیش خدمت *pīsh khedmat* (domestic servant; lit. before (presence) service).
همیشه بهار *hamīsha bahār* (calendula; lit. ever, spring).
همسایه *hamsāya* (neighbour; lit. together, shade).
همراه *hamrāh* (fellow wayfarer; lit. together, road).
همنشینی و ایستادگی *hamneshīnī va īstādagī* (close companionship; lit. together-sitting and standing).
پررنگ *por rang* (strong—of tea; lit. full colour).
کم رنگ *kam rang* (weak—of tea; lit. slight colour).
چهار پای *chahār pāy* (quadruped; lit. four feet).
فارسی زبان *Fārsī zabān* (Persian speaking; lit. Persian, tongue).
دراز دست *derāz dast* (extortionate; lit. long, hand).
تازه وارد *tāza vāred* (new arrival; lit. fresh, arriving).
با صفا *bā-safā* (pleasant; lit. with clarity—or purity).
با شکوه *bā-shokūh* (splendid; lit. with splendour).
بی چاره *bī-chāra* (unfortunate; lit. without resource).
بی دل *bī-del* (heartless, also disheartened, and one who has lost his heart for love; lit. without heart).
نا بینا *nā-bīnā* (blind; lit. not seeing).
نا امید *nā-omīd* (despondent; lit. no hope).
چون منی *chūn manī* (one like me; lit. a like-me).
سر نگون *sar negūn* (upside down, headlong; lit. head, down).

[For an example of various ways of forming the negative of adjectives cf. اشخاص بی اطلاع و ناباب و غیر صلاحیت دار *ashkhāsé bī-ettelā o nābāb o gheiré salāhiyat-dār* (Uninformed, unsuitable, and incompetent persons; lit. Persons without information and unsuitable and other than competence-possessing.]

(*b*) Nouns and adjectives in which two elements are joined by the copula (و, *o*), long *ā* (ا) or similar link:—

آب و هوا *āb o havā* (climate; lit. water and air).
برگ و ساز *barg o sāz* (wealth, full equipment; lit. ? melody and instrument).
مرز و بوم *marz o būm* (country; lit. frontier and land).
سر و کار *sar o kār* (dealings; lit. head and task).
برابر *barābar* (abreast, equal; lit. breast to breast).
رویارو *rūyārū* (vis-à-vis; lit. face to face).
گوناگون *gūnāgūn* (diverse; lit. kind to kind).
سرازیر *sarāzīr* (headlong; lit. head to downwards).
سر تا پا *sar-tā-pā* (head to foot, completely).

(*c*) A particularly numerous and flexible class of words is that formed by two or more elements of which one is a verbal stem.

(i) *Classical Compounds.*

آبکش *ābkash* (water-drawer).
آشپز *āshpaz* (cook; lit. food, cooking).
برادرکش *barādarkosh* (fratricide; lit. brother-slaying).
بوریا باف *būreyābāf* (reed mat-weaver).
بردبار *bordbār* (helpful, sympathetic; lit. bear-burden).
پیشکش *pīshkash* (present—from inferior to superior; lit. forward drag).
پیشآمد *pīsh-āmad* (occurrence; lit. forward came).
جهانگیر *jahāngīr* (world-conqueror; lit. world, seize).
خنده آور *khanda-āvar* (ridiculous; lit. laughter bringing).
خوش گوار *khosh-govār* (sweet tasting, pleasant).
خون خوار *khūn-khār* (bloodthirsty; lit. blood eating).
دروغ زن *dorūgh-zan* (liar; lit. lie coining).
سایه دار *sāya-dār* (shady; lit. shade having).

عبیر افشان *'abīr-afshān* (musk diffusing, scented).
فاضل دوست *fāzel-dūst* (patron of the learned; lit. learned loving).
هیزم شکن *hīzom-shekan* (hewer of wood; lit. wood breaker).
غربال بند *gherbāl-band* (sieve-maker; lit. sieve-fastener).
آهنگر *āhangar* (blacksmith; lit. iron-worker).
زرگر *zargar* (goldsmith; lit. gold-worker).
کوزه‌گر *kūzagar* (potter; lit. pot-maker).
تعلیم‌گر *ta'alīm-gar* (instructor; lit. instruction maker).
طلبگار *talabgār* (demander, purchaser; lit. search maker).
اذیت کار *azeyat-kār* (tormentor, oppressor; lit. torment maker).
گندم نما جو فروش *gandom nomā jow forūsh* (fraudulent; lit. wheat displaying, barley selling).
کهربا *kahrobā* (amber; lit. straw-attracting—cf. کهربائی = electrical).
نوکر درم خریده *nowkaré deram kharīda* (a slave bought with money).
گل خود رو *golé khod-rū* (wild flower; lit. flower self-growing).
این هیچ مدان *īn hīch madān* (this know-nothing, fool).
چیز نگاه دارنده *chīz negāh dāranda* (economical of goods; lit. things watch-keeping).
لب سوز لب ریز لب دوز *lab sūz, lab rīz, lab dūz* (lip-burning, lip-overflowing, making lip adhere—the three qualities of a glass استکان *estekān* of Persian tea, which should be hot, full to overflowing, and of syrupy sweetness).

(ii) More recent examples:—

آتش نشان *ātesh-neshān* (fireman; lit. fire-quencher).
آمار شناس *āmār-shenās* (statistician; lit. statistics-knower).
آدم خور *ādam-khor* (cannibal; lit. man-eater).
بالا رو *bālā-row* (lift, elevator; lit. up-goer—substituted by the Persian Academy for *ascenseur*).
بلیط فروش اتوبوس *belīt-forūshé otūbos* (bus conductor; lit. ticket-seller of an autobus).
پیاده رو *peyāda-row* (pavement, footpath; lit. pedestrian-walk).
چاپخانه *chāpkhāna* (printing house).
دانش آموز *dānesh-āmūz* (schoolchild, scholar; lit. knowledge learner).
سرما خوردگی *sarmā-khordagī* (catching cold; lit. cold suffering).

سر نشین *sar-neshīn* (passenger; lit. top sitter).
سیم خار دار *sīmé khār-dār* (barbed wire; lit. wire spikes having).
مالیات دهنده *māliyāt-dehanda* (tax-payer; lit. taxes giver).
مشروطه خواه *mashrūta-khāh* (constitutionalist; lit. constitution desirer).
خود ارزش *khod-arzesh* (self-respect).
سلاح خودکار *selāhé khod-kār* (automatic weapons, fire-arms; lit. weapons, self acting).

(iii) Compound verbal nouns consisting of the stems of two different verbs, the shortened infinitive and the imperative stem[1] of the same verb, or some other combination of parts of verbs:—

آمد و رفت *āmad o raft* (traffic; lit. coming and going).
زد و خورد *zad o khord* (clash, mêlée; lit. striking and being struck).
خرید و فروش *kharīd o forūsh* (trading; lit. buying and selling).
دار و گیر *dār o gīr* (tumult, bustle, pomp; lit. hold and seize).
نشست و بر خاست *neshast o bar-khāst* (etiquette, polite behaviour; lit. sitting and rising).
جست و جو *jost o jū* (search; lit. he sought and seek).
گفت و گو *goft o gū* (conversation; lit. he said and say).
بند و بست *band o bast* (arrangements; lit. tie and tied).
قیل و قال *qīl o qāl* (fuss, wrangle; lit. (Arabic) it was said and he said).
دید و بازدید *dīd o bāzdīd* (exchange of visits; lit. he saw and he saw in return).
دار مدار *dār madār* (reconciliation, compact; lit. have, have not).
کشمکش *kashmakash* (contest, struggle; lit. drag, drag not).

(*d*) There is one other class, well recognized, of words used in pairs which either rhyme or together form a jingle, thus:—

تار تار *tār-tār* (all in pieces, very small).
تار و مار *tār o mār* (in confusion).
سوز و گداز *sūz o gadāz* (impassioned style in verse; lit. burning and melting).
هرج و مرج *harj o marj* (tumult).
هیچ و پوچ *hīch o pūch* (silly nonsense).

[1] See p. 57.

Frequently one will be a Persian word and the other its Arabic synonym, e.g.:—

جنگ و جدال *jang o jadāl* (war and strife).
روی و ریا *rūy o reyā* (show and hypocrisy).

Adverbs.

Adverbs are for the greater part derived from nouns and adjectives standing in the "adverbial" accusative, although the case-ending may not be apparent, or from prepositions, or from a combination of noun and preposition. Only a few of the commonest can here be given:—

Quality or Manner.

چنین *chonīn* (thus)
چگونه *chegūna* (how?)
تقریباً *taqrīban* (nearly)
آهسته *āhesta* (slowly, gently, softly)
روی هم رفته *rūy-ham rafta* (on an average)
هرچه زودتر *harché zūdtar* (as quickly as possible)
فقط *faqat* (only)
خوب *khob* (well)
عمداً *amdan* (purposely)
آشکارا *āshkārā* (openly)
بر عکس *bar aks* (on the contrary)

Time.

اکنون *aknūn* حالا *hālā* الآن *alān* (now)
امروز *emrūz* (to-day)
دیروز *dīrūz* (yesterday)
فردا *fardā* (to-morrow)
[در] شب *dar shab* (at night)
شبی دیر وقت *shabī dīr vaqt* (late one night)
فوراً *fowran* (at once)
پس آنگاه *pas, āngāh* (then)
کی چه وقت *key, ché vaght* (when?)
روز و شب *rūz o shab* (by day and night)
پریروز *parīrūz* (the day before yesterday)
پس فردا *pasfardā* (the day after to-morrow)
صبح زود *sobh zūd* (early in the morning)
هرگز *hargez* (with نه, never)
بعضی اوقات *baazī owghāt* (sometimes)
بعد از آن *baad az ān* (afterwards)

Place.

اینجا *injā* (here)
کجا *kojā* (where?)
بالا *bālā* (up, above)
زیر *zīr* (underneath)
اندرون *andarūn* (within)
آنجا *ānjā* (there)
همه جا *hama-jā* (everywhere)
پائین *pā īn* (down, below)
بیرون *bīrūn* (outside)

جای که آنجا ایستاده بودم *jāyīké ānjā īstāda būdam* (In the place where I stood).

درویش باز آمد *darvīsh bāz āmad* (The dervish came back).

چرا نزدیکتر نیائی *cherā nazdīktar nayāyī* (Why dost thou not come nearer?).

Nouns may be used adverbially where in English the use of a preposition with a noun would be required, e.g.:—

خانهٔ حکیم رفت *khānayé hakīm raft* (He went to the doctor's house).

خانهٔ حکیم است *khānayé hakīm ast* (He is at the doctor's).

Note the following further examples of adverbs and adverbial phrases:—

پیش از وقت رسیدند *pīsh az vaqt rasīdand* (they arrived before time; lit. before of time they arrived).

پس از چند روز *pas az chand rūz* (after several days).

رو بروی ایستگاه *rūbarūyé īstgāh* } (opposite the station).
در مقابل ایستگاه *dar moghābelé īstgāh* }

اطراف شهر *atrāfé shahr* (round about the town).

Prepositions.

In literature in the classical style prepositions are few and simple, consisting of single words, generally short, which were either particles or adapted nouns, e.g.:—

پادشاهی با غلامی در کشتی نشست *pādeshāhī bā gholāmī dar kashtī neshast* (A king embarked in a ship with a slave).

غلامرا بدریا انداختند *gholām-rā ba-daryā andākhtand* (They threw the slave into the sea).

بدو دست در سکّان کشتی آویخت *ba-do dast dar sokkāné kashtī āvīkht* (With both hands he clung to the ship's rudder).

لرزه بر اندامش افتاد *larza bar andāmash oftād* (Trembling fell upon his body).

از اسپ فرود آمد و بر خر نشست *az asp forūd āmad va bar khar neshast* (He alighted from the horse and sat upon the ass).

میان آن دو درخت *meyāné ān do derakht* (Between those two trees).

یکی از رفیقان شکایت کرد *yekī āz rafīghān shekāyat kard* (One of the friends complained).

خلعتی پیش شاعر فرستاد *khelatī pīshé shāer ferestād* (He sent a robe-of-honour to the poet; lit. A robe before the poet he sent).

Even in classical Persian some need for strengthening the shorter

prepositions was felt and was met by the use of a supplementary word, either preposition or noun; thus:—

طایفهٔ دزدان بر سر کوهی نشسته بودند *tāyefayé dozdān bar saré kūhī neshashta būdand* (A gang of thieves had settled on a mountain; lit. A gang of thieves on the top of a mountain settled were).

اورا به پیش کشتی آوردند *ū-rā ba pīshé kashtī āvardand* (They brought him up to the ship; lit. Him to the front of the ship they brought).

قاضی را از پیش سلطان بردند *qāzī-rā az pīshé soltān bordand* (They led the cadi out of the sultan's presence; lit. The cadi from before the sultan they bore).

The desire to have more effective prepositions led in post-classical style to the neglect, though not the disappearance, of short simple ones and their replacement by longer words or by a combination of words. Moreover, certain extensions or modifications took place in the meanings of the older prepositions.

Examples:—

از درخت بالا رفت *az derakht bālā raft* (He climbed up the tree; lit. of the tree up he went).

روحانیان مسلمان بر علیه فاشیزم اعلان جهاد کردند *rūhāneyāné mosalmān bar aleyh fāshīzm eelāné jehād kardand* (The Moslem religious authorities proclaimed a holy war against Fascism; lit. The spirituals the Moslem on against Fascism proclamation of holy-war made).

بر له رفع حجاب رای دادند *bar lahé rafé hejāb rāy dādand* (They voted for the abolition of veiling; lit. On for removal of the veil vote they gave).

پلی بر روی رودخانه زدند *polī bar rūyé rūdkhāna zadand* (They threw a bridge over the river; lit. A bridge on the face of the river they struck).

در روی ساحل *dar rūyé sāhel* (on shore),

در روی کشتی *dar rūyé kashtī* (Aboard ship).

[*Note.*—سوار کشتی شدن *sovāré kashtī shodan* (To go on board ship; lit. Rider of the ship to become).]

توی کاغذ بپیچید *tūyé kāghaz bepīchīd* (Wrap it in paper; lit. (In) fold of paper wrap).

پشت بام *poshté bām* (On the roof; lit. back of the roof).

سر راه *saré rāh* (on the road; lit. head, or top, of the road).

روی میز *rūyé mīz* (on the table; lit. face of the table).

سر میز *saré mīz* (at the table; lit. head, or top, of the table).

(But ساعت چهار *sāaté chahār* at four o'clock).

روغن یکمن چهار صد ریال میفروشند *rowghan yekman chahār sad reyāl mīforūshand* (They sell oil at 400 riyals[1] a maund; lit. Oil one maund 400 riyals they sell.)

دو متر در چهار *do metr dar chahār* (Two metres by four).

عدد هشترا بدو تقسیم کنید *adadé hashtrā ba-do taqsīm konīd* (Divide 8 by 2; lit. The number 8 by 2 division make).

فقیری از جلو دکان خوراک پزی میگذشت *faqīrī az jelowé dokkāné khorāk pazī mīgozasht* (A beggar was passing by a cookshop; lit. a beggar from the front of the shop of a food-cook was passing).

روزی از دهی عبور میکرد *rūzī az dehī obūr mī-kard* (One day he was passing through a village; lit. One day of a village crossing he was making).

Conjunctions and Other Particles.

The use of the copula has been illustrated above in dealing with other points, but something remains to be said. The و may be rendered by "and", "or", "but" or such other equivalent as gives the shade of meaning required. It has two modes of pronunciation; the shorter, *o*, being used when the words or phrases joined have a close logical or euphonic connection, e.g.:—

پست و تلگراف *post o telgrāf* (Posts and Telegraphs)
بوس و کنار *būs o kanār* (Kissing and hugging)

the longer pronunciation being used where the connection is regarded as accidental, or else at the beginning of a phrase; e.g. وهم چنین بهر شهری محتسبی باید گماشتن تا ترازوها و نرخها راست دارد *vaham chonīn ba-har shahrī mohtasebī bāyad gomāshtan tā tarāzūhā va-nerkh-hā rāst dārad* (And in-the-same-way an inspector must be appointed in every town to keep weights and prices true; lit. And also thus in every town an inspector it is proper to appoint that weights and prices true he may keep).

"Both" . . . "and" are represented by هم . . . هم *ham . . . ham*, e.g. هم شیر هم شکر *ham shīr ham shakar* (Both milk and sugar); and for "neither" . . . "nor", cf. Saadī's نه دشمن برست از زبانش نه دوست *na doshman ba-rast az zabānash na dūst* (Nor foe escaped from his tongue nor friend).

"But" has the equivalents امّا *ammā* لاکن *lāken* and لیکن *līken*; e.g. هر آنچه گوئی هستم امّا تو چنانکه مینمائی هستی *Har ānché gūī hastam ammā to chonānké*

[1] The riyal is the standard coin, quoted at 90 to the pound sterling (September, 1950).

mī-namāī hastī (I am all that you say, but are you as you appear? lit. All that which thou sayest I am, but thou such as thou appearest art thou?).

The particle "or" is expressed by یا *yā* and a pair of alternatives by یا ... یا or خواه ... خواه; e.g. خواه بیاید خواه نه *khāh be-yāyad khāh na* (Whether he comes or not).

The particle چون *chūn* means (*a*) "when", "since", "because", etc. چون مست شدم در خردم نقصان است *chūn mast shodam dar kheradam noqsān ast* (Because I have become intoxicated there is a flaw in my good sense; lit. Because intoxicated I became, in my wisdom defect is); or (*b*) "like", e.g. چون برگ ز شاخ عمر ریزان گردم *chūn barg ze shakhé omr rīzān gardam* (Like a leaf I am shed from the tree of life; lit. Like the leaf from the branch of life crumbling I become).

Other common conjunctions are هرچند *harchand* (although), پس *pas* (therefore,) زیرا چه *zīrā che* and زیراکه *zīrāké* (because), اگرچه *agarché* (even if, although).

Questions may be indicated in writing by the particle آیا *āyā*, now antiquated, at the beginning of a sentence, or by مگر *magar*, normally an adverb meaning "perhaps", which may be used at the beginning of a question or, if it is short, at the end, generally indicating surprise or expostulation; e.g. دیوانه شدهٔ مگر *dīvāné shodaī magar* (Have you gone mad?).

CHAPTER V

THE STRUCTURE OF THE SENTENCE

(I) The Verb, Simple and Compound

In the examples already furnished it may have been noticed that in the simplest style the verb generally comes at the end of the sentence; subordinate clauses, with the necessity for expressing "moods", are few. There appears to be, in fact, a preference for stringing together short independent sentences to which equal stress is given. This preference is found at all stages of Persian literature, even in the degenerate period when authors generally were addicted to the flowery and involved style which the French attributed to the Chinese and called *chinoiserie*. The two following specimens of the simple style are taken from the چهار مقاله *chahār maqāla* ("Four Discourses") of the twelfth-century author Nizāmī 'Arūzī of Samarqand.

چون بکرخ رسیدم فرمان عرضه کردم آنچه بمن رسید تفرقهٔ لشکر کردم وبلشکر دادم سوار من سیصد شد چون بخواف رسیدم وفرمان عرضه کردم خواجگان خواف تمکین نکردند و گفتند مارا شحنهٔ باید با ده تن،

chūn ba-karkh rasīdam farmān arza kardam ānché baman rasīd tafreqayé lashkar kardam va ba-lashkar dādam sovāré man sī sad shod chūn ba-khāf rasīdam va farmān arza kardam khājagāné khāf tamkīn na-kardand va goftand mārā shahnaī bāyad bā dah tan.

(When I arrived at Karkh, I showed the warrant. What I received I divided amongst my troop. My horsemen reached three hundred in number. When I reached Khaf and showed the warrant, the elders of Khaf paid no regard to it but said, As governor for us a man strong as ten is necessary.

Lit.: When at Karkh I arrived the warrant display I made. That which to me accrued division of the troop I made and to the troop gave. My horsemen 300 became. When to Khaf I arrived and the warrant display I made the elders of Khaf respect did not make but said, To us a governor is necessary with ten bodies.)

This simple staccato style may be in imitation of the speech of the warrior whom the author is quoting. Much smoother and more polished is the introduction to the first Discourse, which deals with poetry and begins:—

شاعری صناعتیست که شاعر[1] بدان صناعت اتّساق مقدّمات موهمه کند،

shāerī senāatīst ké shāer badān senāat ettesāqé moqaddamāté mūhemé konad.

[1] For به آن *ba ān*, the *d* being inserted for euphony.

(Poetry is the art by which the poet arranges premisses stimulating to the imagination; lit. Poetry the art is that the poet by that art the arrangement of premisses imaginative makes.)

Juvainī (*d.* 1283), the historian who recorded the conquests of the Mongol warrior Chingiz Khan, reports what was said of the sack of Bukhara by one of its inhabitants who had escaped:—

آمدند و کندند و سوختند و کشتند و بردند و رفتند

āmadand o[1] *kandand o sūkhtand o koshtand o bordand o raftand.*
"They came and destroyed and burnt and slew and looted and left."

The historian expresses his admiration of the terseness and pithiness of the description, which would, in fact, be hard to parallel in Persian, although the occidental reader will probably not be unmindful of Julius Caear's classic dispatch.

The thirteenth-century poet and moralist Shaikh Saadī of Shiraz in spite of the simplicity of his style contrives to avoid any staccato effect, even though his verbs come regularly at the end of clauses; thus:—

رفیقی داشتم که سالها باهم سفر کرده بودیم و نمک خورده و بیکران حقوق صحبت ثابت
شده آخر بسبب نفعی حقیر آزار خاطر من روا داشت و دوستی سپری شد

rafīqī dāshtam ké sālhā bāham safar karda būdīm va-namak khorda va bī-karān hoqūqé sohbat sābet shodé ākher ba-sababé naf'iye haqīr āzāré khāteré man ravā dāsht va-dūstī separī shod.

(I had a friend, one such that for years we had made journeys together and eaten salt. And the laws of (our) friendship were infinitely well established. At last, for the sake of some contemptible advantage, he permitted (himself) to hurt my feelings; and the friendship came to an end. Lit. A friend I had that years together journeying made we had, and salt eaten, and without limit the rights of friendship established had become. Finally for the reason of a benefit contemptible, hurt of my mind lawful he held, and the friendship destroyed became.)

That the principle is adhered to in the most modern Persian can be seen in the following extract from a report of the debates in the Mejlis in 1945:—

برای رسیدگی بواقعه روز سه شنبه و تیر اندازی بطرف مردم کمیسونی از هفت نفر از
نمایندگان بقید قرعه انتخاب میشود که در این خصوص رسیدگی و مطالعه‌لازم بعمل آورده نتیجه
مطالعات خودرا منتها تا بیستم فروردین به مجلس شورای ملی گزارش نمایند،

Barāyé rasīdagī bavāqaéyé rūzé se-shamba va tīr andāzī ba-tarafé mardom komīsyūnī az haft nafar az namāyandagān ba-qeidé qor'é entekhāb mī shavad ké dar īn khosūs rasīdagī o motalaéyé lāzem ba'amal āvarda natījéyé motāla'āté khodrā montahā ba-bīstom farvardīn ba-majlésé shūrāyé melli gozāresh namāyand.

[1] The *o* is to be pronounced closely together with the preceding word.

(For an investigation into Tuesday's incident and the shooting at certain persons, there shall be elected by ballot a commission of seven Deputies who, having carried out the necessary inquiry and investigation into the matter, shall report to the Assembly of Parliament at latest by the 20th of Farvardin. Lit. For inquiry into-the-happening of Tuesday and the shooting towards men, a commission of seven person of the representatives, in the control of ballot chosen shall be, that in this matter inquiry and investigation necessary into-action having brought, the result of their investigations at-the-extreme until the 20th Farvardin to the Session of the Council National report shall make.)

Inflexion of the Verb.

It will be apparent that the Persian verb is not required of itself to express any very subtle shades of meaning. Inflexion, indeed, is comparatively simple, the necessary modifications for tense, mood, and person being applied on an unvarying system to the verbal stem in one of two forms. These are (*a*) the shortened infinitive, and (*b*) the second person singular of the Imperative mood.

(*a*) The shortened infinitive. The full infinitive of a verb ends in one of the affixes یدن — *-īdan*, دن — *-dan*, or تن — *-tan* and the shortening consists in cutting off the final ن *n*; thus پوشیدن *pushīdan* becomes پوشید *pushīd*, خوردن *khordan* becomes خورد *khord*, and کشتن *koshtan* becomes کشت *kosht*.

(*b*) The 2nd person singular of the Imperative. This is the stem which is left when the whole of the infinitive affix is dropped. If the infinitive ending is یدن —, the stem in general remains unchanged, thus پوشیدن — پوش. If, however, the ending is دن — or, even more often, when it is تن —, the final syllable of the stem may revert to an older form, from which it was altered by phonetic requirements on the addition of the infinitive ending.

The Substantive Verb.

Before entering on an account of these changes and the actual conjugation of the verb, it is necessary to consider the Persian verb substantive, which is used as an auxiliary in the formation of the compound tenses. Not all its parts are derived from the same root, the present indicative being taken from one verb and the remaining tenses and moods from another.

(1) *Present Indicative.*

Sing. 1. ام *am* (I am) 2. ای *ī* (thou art).
3. است *ast* (he, she, or it is).

Plur. 1. ایم *īm* (we are). 2. اید *īd* (you are).
3. اند *and* (they are).

(Where the ای of the 2nd pers. sing. follows a word ending in ه or ی it appears written as ٔ over that letter; thus تهرانیٔ *tehrānī'ī* (Art thou a Tehrani?), خستهٔ *khasta'ī* (Thou art weary).)

By omission of the initial alif the verb may be, and frequently is, used as an enclitic; thus, with پیر *pīr* (old):—

Sing. 1. پیرم *pīram* (I am old).	Plur. 1. پیریم *pīrīm* (we are old).
2. پیری *pīrī* (thou art old).	2. پیرید *pīrīd* (You are old).
3. پیرست *pīrast* (he is old).	3. پیرند *pīrand* (They are old).

The enclitic must be pronounced as a separate syllable.

It will be observed that the appropriate pronoun is implicit in each person, and, in fact, the personal pronouns need not be expressed to accompany the verb, except where emphasis is required (see p. 38). There are also in common use parts of the verb هستن *hastan* (to be, to exist), which is a comparatively late addition to the language. Its only tense, the present (not used in the formation of compound tenses with other verbs), is as follows:—

Sing. 1. هستم *hastam.*	Plur. 1. هستیم *hastīm.*
2. هستی *hastī.*	2. هستید *hastīd.*
3. هست *hast.*	3. هستند *hastand.*

The 3rd person is also used for "there is", "there are", etc.

The remaining parts of the verb "to be"—whatever the present tense—are supplied by بودن *būdān* (to be). They may be used in the formation of tenses with other verbs.

[*Note.*—Where است *ast* follows a word normally ending in ۀ the verb is spelt ایست and the sign over the ه is omitted; thus:—
کارون نام رود خانه ایست *kārūn nāmé rūdkhāné īst* (Karun is the name of a river).]

(2) *Indicative Preterite* (Past Definite).

Sing. 1. بودم *būdam* (I was).
2. بودی *būdī* (thou wast).
3. بود *būd* (he, etc., was).

Plur. 1. بودیم *būdīm* (we were).
2. بودید *budīd* (you were).
3. بودند *būdand* (they were).

(3) *Perfect* (Past Indefinite).

Sing. 1. بوده ام *būde am* (I have been).
2. بودهٔ *būda ī*
3. بوده است *būda ast.*
Plur. 1. بوده ایم *būda īm.*
2. بوده اید *būda īd.*
3. بوده اند *būda and.*

(4) *Imperative.*

Sing. 2. باش *bāsh* (be!). Plur. 2. باشید *bāshīd.*

(5) *Subjunctive Present.*

Sing. 1.	باشم *bāsham*	or	بوم *bovam.*
2.	باشی *bāshī*	or	بوی *bovī.*
3.	باشد *bāshad*	or	بود *bovad.*
Plur. 1.	باشیم *bāshīm*	or	بویم *bovīm.*
2.	باشید *bāshīd*	or	بوید *bovīd.*
3.	باشند *bāshand*	or	بوند *bovand.*

Negative of Verbs.

Before proceeding it should be said that the negative ordinarily used with the verb is نه *na* (or نـ when attached), e.g. هیچ نه کرد *hīch nakard* or هیچ نکرد (he did nothing; lit. a thing he did not).

In prohibitions the negative in older style was م *ma* always attached, and used with the imperative, thus:—

معلّمی نکند که این کن و آن مکن *mo'allemī nakonad ké īn kon va ān makon* (Let him not act the schoolmaster, with "Do this" and "Don't do that"; lit. Schoolmastering let him not make, that "This do" and that "Not do"). To-day the negative نه is universal, e.g. نترس *natars* (Don't be afraid).

[The negative particle نه coalesces with the present tense of هستن (to be) as follows:—

Sing. 1. نیستم *nīstam.*	Plur. 1. نیستیم *nīstīm.*
2. نیستی *nīstī.*	2. نیستید *nīstīd.*
3. نیست *nīst.*	3. نیستند *nīstand.*]

Pronominal Affixes.

It will have been noticed that the pronominal affixes attached to the verbal stem are the same for various tenses and moods. They are, in fact, the same for all tenses and moods, except that the suffix for the 3rd person singular of the Preterite is incorporated in the د *d* or ت *t* in which that form regularly ends. In the Present tense it appears as د, the sole exception being in هست *hast* (is), which appears to have the Preterite form. Verbs whose imperative stem ends in د add the suffix د for the 3rd pers. sing. of the Present tense; e.g. گردد *gardad* (becomes).

Turning again to the conjugation of the verb in general we have:—

(*a*) Parts based on the shortened infinitive:—

Indicative *Preterite.*

پوشیدم *pūshīdam*, پوشیدی *pūshīdī*, etc. (I clothed, etc.).

The *Imperfect* is formed by prefixing the particle می *mī*[1] می پوشیدم *mīpūshīdam* می پوشیدی *mī pūshīdī*, etc. (I used to clothe, etc.).

The *Perfect* is formed by adding the substantive verb in the present tense to the past participle of the verb conjugated, e.g.:—

پوشیده ام *pūshīda am* (I have clothed) پوشیدهٔ *pūshīda ī*, etc., in the same way as بوده ام etc., above.

The *Pluperfect* adds the preterite of the substantive verb to the past participle of the verb conjugated, thus:—

Sing. 1.	پوشیده بودم *pūshīda būdam.*	Plur. 1.	پوشیده بودیم.
2.	پوشیده بودی	2.	پوشیده بودید.
3.	پوشیده بود	3.	پوشیده بودند.
	(I had clothed, etc.).		

the participle remaining unchanged throughout as in the Perfect.

To form the *Future*, the present tense of the verb خواستن *khāstan* (to wish) is used as an auxiliary with the shortened form of the infinitive, which itself remains uninflected, thus:—

Sing. 1. خواهم پوشید *khāham pūshīd* (I shall clothe).
2. خواهی پوشید *khāhī pūshīd* (thou shalt clothe).
3. خواهد پوشید *khāhad pūshīd* (he will clothe).

[1] This may be attached to the verb thus میپوشیدم *mīpūshīdam*.

Plur. 1. خواهیم پوشید *khāhīm pūshīd* (we shall clothe).
2. خواهید پوشید *khāhīd pūshīd* (you will clothe).
3. خواهند پوشید *khāhand pūshīd* (they will clothe).

It may here be said that when خواستن is used as an independent verb in its ordinary sense of "desiring", etc., any subordinate verb is placed in the Present Subjunctive and is fully inflected for person and number, thus:—

می خواهد بپوشد *mī khāhad bapūshad* (he wishes to clothe), خواستیم بپوشیم *khāstīm bapūshīm* (we wished to clothe).

Participles.

The Participle used for both the active past tense and the Passive Voice takes the form پوشیده *pūshīda* [plural (Passive only) پوشیدگان *pūshīdagān*].

A form sometimes classed as a Future Participle consists of the unshortened infinitive with ی *ī*, which bears the tone, attached; thus:—

مالی که ستدنی بود ستدند *mālī ke setadanī būd setadand* (They exacted the revenue which was to be exacted; lit. The revenue that to-be-exacted was they exacted).

خوردنیها پوشیدنیها گستردنیها *khordanīhā pūshīdanīhā gostardanīhā* (Eatables, things-to-wear, things-for-spreading-out, i.e. "soft furnishings").

ما رفتنی ایم *ma raftanī īm* (We are destined to go).

In precisely the same way are formed the tenses and participles based on the shortened infinitives of verbs ending in دن— *dan* or تن— *tan*. Thus from the verbs کردن *kardan* (to make, do) and رفتن *raftan* (to go) respectively are derived:—

Preterite	کردم, رفتم	*kardam, raftam*, etc.
Perfect	کرده ام, رفته ام	*karda am, rafta am*, etc.
Pluperfect	کرده بودم, رفته بودم	*karda būdam, rafta būdam*, etc.
Future	خواهم کرد , خواهم رفت	*khāham kard, khāham raft*, etc.
Past Participle	کرده, رفته	*karda, rafta*, etc.

(*b*) Parts based on the Imperative.

1. Infinitive-ending یدن—.

Many, if not most, verbs ending in یدن— are formed by attaching that affix to the Imperative stem, which appears when the ending is dropped. Thus, from پریدن *parīdan* (to fly) is derived the Imperative sing. پر *par* (plur. پرید *parīd*).

On the Imperative are based the following:—

Present Indicative	می پرم *mī param* (I fly, etc.)
Present Subjunctive	بپرم *baparam*, etc.
Optative (3rd sing. only)	پراد *parād* (May he fly!).
Participle Present	پران *parān*.

Agential (i.e. who or what regularly performs the action denoted by the verb) پرنده *paranda* (that which flies).

Note.—In a few common verbs the Imperative stem differs from that of the infinitive, e.g. چیدن *chīdan* (to pluck), آفریدن *āfarīdan* (to create), Imperative چین *chīn*, آفرین *āfarīn*. The verb دیدن *dīdan* (to see) has as its Imperative بین *bīn*.

2. Infinitive-ending دن—.

A number of verbs whose infinitive-ending is دن— behave like یدن— verbs. Thus خوردن *khordan* (to eat), Imperative خور *khor*, Present خورم *khoram* etc., Participle خوران *khorān*, Agential خورنده *khoranda*.

In most verbs of this class the addition of the infinitive affix has brought about a phonetic change in the stem, with consequent differentiation. Thus:

Infinitive.	Imperative.	Present.
کردن *kardan* (make)	کن *kon*	کنم *konam*
آمدن *āmadan* (come)	آ(ی) *āy* or *ā*	آیم *āyam*
بردن *bordan* (bear)	بر *bar*	برم *baram*

Optative.	Present Participle.	Agential.
کناد *konād*	کنان *konān*	کننده *konanda*
—	—	آینده *āyanda*
—	—	برنده *baranda*

The following are examples from well-marked groups within this class:—

	Infinitive.	Imperative.	Present.	Participle.
(i)	فرمودن *farmūdan* (command)	فرما(ی) *farmāy*	فرمایم *farmāyam*	فرمایان *farmāyan*
	نمودن *nomūdan* (show)	نمای *nomāy*	نمایم *nomāyam*	نمایان *nomāyān*

etc.

(ii) افتادن *oftādan* (fall)	افت *oft*	افتم *oftam*	افتان *oftān*
فرستادن *ferestādan* (send)	فرست *ferest*	فرستم *ferestam*	فرستان *ferestān*
	etc.		

Out of line with the rest are:—

Infinitive.	Imperative.	Present.	Participle.
دادن *dādan* (give)	ده *deh*	دهم *deham*	دهان *dehān*
and زدن *zadan* (strike)	زن *zan*	زنم *zanam*	زنان *zanān*

3. Infinitive-ending تن—.

As in previous classes some verbs disclose the Imperative by simple omission of the infinitive affix, thus کشتن *koshtan* (kill) Imperative کش *kosh*.

A change in the Imperative is, however, to be expected in most verbs of this class. The following are well-marked groups:—

(i) Where خ *kh* precedes the affix and the Imperative ends in ز *z*.

انداختن *andākhtan* (throw) انداز *andāz*.
دوختن *dūkhtan* (sew) دوز *dūz*
گریختن *gorīkhtan* (flee) گریز *gorīz*.
etc.

(ii) Where ش *sh* precedes the affix and the Imperative ends in ر *r*.

داشتن *dāshtan* (have) دار *dār*.
گذاشتن *gozāshtan* (place, leave) گذار *gozār*.
etc.

(iii) Where ف *f* precedes the affix and the Imperative ends in ب *b*:—

یافتن *yāftan* (find) یاب *yāb*
روفتن *rūftan* (sweep) روب *rūb*.
فریفتن *ferīftan* (deceive) فریب *ferīb*.
etc.

but گفتن *goftan* (say) گوی *gūy* (pres. گویم *gūyam*, etc.).

(iv) Where س *s* which precedes the infinitive affix drops in the Imperative:—

آراستن *ārāstan* (adorn) آرا(ی) *ārāy* or *ārā.*
توانستن *tovānestan* (be able) توان *tovān.*
دانستن *dānestan* (know) دان *dān.*
etc.

But note:—

جُستن *jostan* (seek) جو(ی) *jū* or *jūy* (Pres. جویم *jūyam*).
خواستن *khāstan* (wish) خواه *khāh.*
خاستن *khāstan* (rise) خیز *khīz.*
بستن *bastan* (bind) بند *band.*

Causative Verbs.

From most verbs causatives may be formed by the addition of one of the affixes اندن *-āndan* or انیدن *-ānīdan* to the Imperative stem; thus:—

Verb.	Imperative.	Causative.
رنجیدن *ranjīdan* (to be grieved)	رنج *ranj*	رنجانیدن *ranjānīdan* (to grieve, anger)
رسیدن *rasīdan* (to reach)	رس *ras*	رسانیدن *rasānīdan* (to bring)
سوختن *sūkhtan* (to be on fire, burn)	سوز *sūz*	سوزانیدن *sūzānīdan* (to set ablaze)
رستن *rastan* (to escape)	ره *rah*	رهانیدن *rahānīdan* (to deliver)

Some causatives do not conform to rule. Thus, نشستن *neshastan* (to sit) رفتن *raftan* (to go), and گذشتن *gozashtan* (to pass), whose imperatives are respectively نشین *neshīn,* رو *row,* and گذر *gozar,* have as causatives نشاندن *neshāndan* (to seat, make subside), راندن *rāndan* (to make go, drive), and گذاشتن *gozāshtan* (to leave).

Compound Verbs.

The simple verb may be modified in meaning by the use of a preposition, which may be either a fixed part of the compound verb or separable from it. Only in the latter case is there any change in the inflexion and then only to the extent that in the tenses and moods where the particles می or به are used they are inserted between the preposition and the simple verb; e.g.:—

بر گشتم *bar gashtam* (I returned), but
بر می گردم *bar mī gardam* (I am returning),
فرو برد *forū bord* (he swallowed), but
فرو میبرد *forū mībarad* (he swallows).

A number of simple verbs are in common use with other parts of speech to form compound verbs; e.g.:—

کردن *kardan* (to make) with پاک *pāk* (clean) = to cleanse.
,, پاره *pāra* (piece) = to cut in pieces.
,, گسیل *gosīl* (break) = to dismiss, dispatch.

In writings subsequent to the earliest classical period the verbs نمودن *nomūdan* (to show) and فرمودن *farmūdan* (to command) may be used as alternatives to کردن, the word chosen depending generally on the degree of deference paid by the writer to the subject of the verb. Thus, for گسیل کرد there may be used گسیل نمود or گسیل فرمود without distinction of meaning. Cf. also راست فرمودید آقا *rāst farmūdīd āghā* (You spoke truly, sir; lit. Truly you commanded, sir).

Other examples are:—

داشتن *dāshtan* (to have) with دوست *dūst* (friend) = to be fond of (e.g. پادشاه اورا دوست داشت *pādeshāh ūrā dūst dāsht* The king was fond of him).
داشتن with ارزانی *arzānī* = to grant.
,, ,, نگاه *negāh* = to guard.
,, ,, وا *vā* = to persuade.
زدن *zadan* (strike) with چوب *chūp* (stick) = to bastinado.
,, ,, دست *dast* (hand) = to touch.
,, ,, حرف *harf* (letter) = (modern) to speak.
(e.g. شما فارسی حرف میزنید *shomā fārsī harf mīzanīd* Do you speak Persian?)
دادن *dādan* (give) with دشنام *doshnām* (insult) = to revile.
,, ,, دست *dast* (hand) = to come to hand, be provided.
آوردن *āvardan* (bring) with پدید *padīd* (apparent) = to supply, discover.
,, ,, بجای *bajāī* (to the place) = to carry out a task.
(e.g. آن مصلحت بجای آورد *ān maslahet bajāī āvard* He accomplished the business.)
خوردن *khordan* with سرما *sarmā* = to catch cold.

Synthesized Verbs.

Great numbers of verbal conceptions in Persian are expressed by a combination of two parts, of which one is always a Persian auxiliary verb while the other may be almost any other part of speech, Persian or Arabic. Very numerous is the class which consists of a Persian auxiliary with part (either infinitive or participle) of an Arabic verb. The meaning of such combinations is generally given by the dictionary, but reference can frequently be obviated by acquaintance with the system of Forms which are derived from the Arabic triliteral root and provide modifications of its meaning.

The Arabic Verb: The Form.

The common type of Arabic verb at its simplest consists of a word of three radical letters, e.g. بَرَزَ *baraza* (he emerged), فَهِمَ *fahima* (he understood), عَلِمَ *'alima* (he knew). By the use of certain consonants, known from their function as "servile" letters, which are prefixed to or inserted among the radicals, the root-meaning of the verb can be qualified to express causative, reflexive, or reciprocal concepts, and also some other modifications.

The root Form is by a convention of European grammarians numbered I, the First Form; the derived Forms being numbered II to XI, of which only II to X are encountered in Persian and IX only very rarely. For these Forms and the meanings conventionally assigned to them an Arabic or Persian grammar should be consulted.

Not every verb is represented in all its Forms, and, as has been said above, Persian with few exceptions uses only the participles active and passive and the infinitive (or verbal noun) of any Form. Examples of synthesized verbs are abundant in any page of written Persian but a few specimens of the Arabic parts used are given here in illustration:—

Form I:—

طلب کرد[1] *talab kard* (he sought; lit. made seeking).
سؤال نمود[1] *so'āl nomūd* (he asked; lit. showed question).
واقع گردد[2] *vāqe' gardad* (it happens, lit. happening it becomes).
طالب علم[2] *tālebé 'elm* (a student, lit. a seeker of knowledge).
مکتوب[3] *maktūb* (written).
مسوول[3] *masūl* (responsible, lit. asked).

[1] Infinitive (verbal noun). [2] Participle active. [3] Participle passive.

Form II.

تعلیم[1] *ta'līm* (teaching).
معلّم[2] *mo'allem* (teacher).
مفصّل[3] *mofassal* (detailed).
تدبیر[1] *tadbīr* (administration).
مدبّر[2] *modabber* (administrator).

Form III.

مناظره[1] *monāzara* (debate).
سباق[1] *sebāq* (race, competition).
مجادله[1] or جدال[1] *mojādala* or *jedāl* (strife).
معامله[1] *mo'āmala* (bargain, transaction).
مزاحم[2] *mozāhem* (offensive).
مبارک[3] *mobārak* (blessed).

Form IV.

امکان[1] *emkān* (possibility).
اسراف[1] *esrāf* (extravagance).
ممکن[2] *momken* (possible).
مسلم[2] *moslem* (adherent of Islam).
محکم[3] *mohkam* (confirmed, strong).

Form V.

توجّه[1] *tavajjoh* (attention).
متوجّه[2] *motavajjeh* (attentive).
متموّل[3] *mutamavval* (wealthy).

Form VI.

تلاطم[1] *talātom* (clash; e.g. of waves).
متجاوز[2] *motajāvez* (passing, exceeding).
متعارف[3] *mota'āraf* (mutually known).

Form VII.

انقیاد[1] *enqeyād* (submission).
منقسم[2] *monqasem* (divided).
منقطع[3] *monqata'* (broken off).

[1] Infinitive (verbal noun). [2] Participle active. [3] Participle passive.

Form VIII.

احترام[1] *ehterām* (respect, reverence).
مکتسب[2] *moktaseb* (an earner, industrious).
محترم[3] *mohtaram* (respected).

Form X.

استرحام[1] *esterhām* (asking mercy).
مستلزم[2] *mostalzem* (requiring).
مستعمل[3] *mosta'mal* (employed).

[1] Infinitive (verbal noun). [2] Participle active. [3] Participle passive.

CHAPTER VI

STRUCTURE OF THE SENTENCE

(II) The Passive: Subordinate Clauses

The Passive Voice.

(1) The passive of simple verbs may be formed by means of the auxiliary شدن *shodan* (lit. to become), attached to the Passive Participle. The latter remains uninflected, only the auxiliary being modified to express time, mood, person, and number. Its Imperative is شو *show*, Plural شوید *shavīd*. Thus, the verb پوشیدن *pūshīdan* (to clothe) is conjugated as follows in the Passive:—

Preterite: I. sing.	پوشیده شدم *pushīda shodam*, etc.
Perfect:	پوشیده شده ام *pūshīda shoda am*, etc.
Present Indicative:	پوشیده میشوم *pūshīda mīshavam*, etc.
Future:	پوشیده خواهم شد *pūshīda khāham shod*, etc.
Participle Past:	پوشیده شده *pūshīda shoda*.
Participle Present:	پوشیده شونده *pūshīda shavanda*.

The Passive of synthesized verbs comprises the Arabic participle or infinitive (verbal noun) with the appropriate part of شدن or one of its synonyms; e.g.:—

قرار دادی در بارهٔ ترانزیت از خاک سویس منعقد شد *qarār dādī dar bārayé trānzīt az khāké svīs mon'aqad shod* (An agreement was concluded concerning transit through Swiss territory; lit. an agreement on-the-subject-of transit of the land of Switzerland concluded became).

دیروز جلسهٔ علنی مجلس افتتاح شد *dīrūz jalasayé 'alanīyé majles eftetāh shod* (Yesterday the public session of the Mejlis was opened; lit. Yesterday the session public of the Mejlis opening became).

[*Note.*—The participles may be used as adjectives using بودن instead of شدن: e.g. The sun was in eclipse آفتاب گرفته بود *āftāb gerefte būd.*]

In classical Persian of the older style آمدن *āmadan* (lit. to come, become) was used as a synonym of شدن, e.g. نیامد رها *nayāmad rahā* (He was not delivered, lit. he came not delivered), گرفتار آمدم *gereftār āmadam* (I was taken captive; lit. captive I came). In more recent language گشتن *gashtan* and the derived گردیدن *gardīdan* are used as synonyms of شدن.

(2) Frequently, where English would employ the passive, Persian makes use of an active construction, e.g. تکان خوردن *takān khordan* (to be shaken, lit. to eat a shaking); گلوله خوردن *golūla khordan* (to be shot; lit. to eat a bullet); سربازان صف کشیدند *sarbāzān saf kashīdand* (The soldiers were drawn up in ranks; lit. drew rank), در نزد او تعلیم گرفتند *dar nazdé ū ta'līm gereftand* (They were taught by him; lit. they received instruction at his (hands, or in his establishment)).

Impersonal Subject.

Where the subject is left vague and impersonal, Persian uses the 3rd person plural. English, frequently, in such cases prefers to use a passive construction.

گویند مردمان اروپا که کذب و شید با طینت اهالی ایران سرشته اند *gūyand mardomānė orūpā ké kezb o sheid bā tīnaté ahālīyé īrān sereshta and* (Europeans say that falsehood and deceit were kneaded—lit. that "they" kneaded falsehood and deceit—into the Persian character).

روغن را یک من چهل ریال میفروشند *rowghan-rā yak man chehel reyāl mīforūsh-and* (Oil is sold—lit. "they" sell oil—at 40 riyals a maund).

Impersonal Verbs.

These are used in the 3rd pers. sing. of the Present and Preterite only. The commonest are بایستن *bāyestan* (to be necessary), Present باید *bāyad*, Preterite بایست *bāyest*, and شایستن *shāyestan*[1] (to be proper, fitting), Pres. شاید *shāyad*, Pret. شایست *shāyest*.

When no subject is indicated, the verb following the impersonal, باید etc., is placed in the infinitive, generally shortened, e.g. علف از رعیت بقسمت بباید ستد *'alaf az ra'īyat baqesmat babāyad setad* (Fodder should be levied from the peasantry in equal shares; lit. fodder from the peasantry by division it is necessary to take), این نبایست کرد *īn nabāyest kard* (This should not have been done), چون بدو شاید داد *chūn badū shāyad dād* (How can it be right to give (it) to him?).

The form شاید sometimes means "perhaps" or "probably", the accent then falling on the penultimate; e.g. شاید مایل نباشد اسمرا ببرم *shāyad māyel*

[1] May sometimes be used as an ordinary verb in the sense of "to be suitable, worthy", e.g. قوم که مجلس خاصرا شایند *qowm ke majlesé khāsrā shāyand* (people who are suited to the private audience).

nabāshad esmash-rā babaram (Probably he does not like me to mention his name; lit. Probably inclined he is not his name I should take). From توانستن *tovānestan* (to be able, possible) comes the form توان *tovān* used as an impersonal verb in the 3rd pers. sing. of the Present only, e.g.: دشمن نتوان حقیر و بیچاره شمرد *doshman natovān haqīr o bīchāra shomord* (The enemy cannot be accounted contemptible and helpless; lit. The enemy it-is-not-possible contemptible and without-resource to reckon). کره در بازار تهران بآسانی میتوان خریداری کرد *kara dar bāzāre tehrān baāsānī mī tovān kharīdārī kard* (lit. Butter in the bazaar of Tehran with ease it-is-possible purchase to make; i.e. one can easily buy butter in the Tehran bazaar).[1]

The very common Persian equivalents of "it is possible" and "it is impossible" (or the like), are میشود *mīshavad* and نمیشود *namīshavad*.

Use of Tenses.

The paradigm shows a fairly elaborate system of tenses, whose use conforms in general to that of the corresponding tenses in English. In one respect Persian is better equipped than other tongues, namely in being able to indicate continuous action in any tense or mood. In classical Persian and the written language generally it is done by means of the particle همی *hamī* or می *mī*, thus, یکی‌را فرمود تا عصا بر پشت پای او همی زد *yakī-rā farmūd tā asā bar poshté pāyé ū hamīzad* (lit. To one he ordered that a stick on the underpart of his foot he was beating, i.e. He ordered someone to beat [and he kept on beating] him on the soles of the feet), بنکتهٔ که نمیدانستم واقف شدم *banoqtayé ké namīdānestam vāqef shodam* (I became aware of a point which I did not know; lit. "which I was not knowing"), هر جا که خواهی می رو *har jā ke khāhī mīrow* (lit. Every place that you desire continue-to-go; i.e. Go, keep on going, wherever you wish).

A modern construction unknown to classical Persian involves the use of the verb داشتن *dāshtan*, whose normal meaning is "to have", as an auxiliary to denote continuity of action; thus, من دارم از عشق میمیرم *man dāram az eshq mīmīram* (lit. I have of love I die; i.e. I am dying of love), دارم کاغذ مینویسم

[1] توانستن can, of course, also be used as an ordinary verb fully inflected; thus, میتوانند باستقلال خود نایل شوند *mītovānand ba-isteqlālé khod nāyel shavand* (they can become possessed of their independence), تا اکنون نتوانسته بودم این آثار را ببینم *tā aknūn natovānesta būdam īn āsār-rā babīnam* (Until now I had been unable to see these monuments).

dāram kāghaz mīnavīsam (lit. I have a letter I am writing; i.e. I am in the course of writing a letter), داشتم به شک می افتادم *dāshtam bashak mīyoftādam* (lit. I had in doubt I was falling; i.e. I was falling into doubt).

In general, while tenses show the difference between past, present, and future on the lines of many, especially Western European, tongues, the distinction between definite and indefinite or continuous time is not always maintained; the exact form seems to depend rather on the arbitrary choice of the writer than on our conception of the strict requirements of grammar. Consequently it appears to be legitimate to use perfect, imperfect, and/or preterite when describing one and the same past event. Thus: سلطان پرسید که هیچ کیسهٔ دیبای رفو کردهٔ گفت کردم [1] *Soltān porsīd ke hīch kīsayé dībāī rafo karda-ī goft kardam* (The Sultan asked, Have you repaired any brocade bag? He said, I have; lit. The Sultan asked, any purse of brocade mending have you done? He said, I did).

In the reply one would have expected کرده ام *karda am* (I have done). بنده متاسفانه دراین چند روز بواسطه کسالتی که داشتم در مجلس نبودم [2] *banda mota'assefāna darīn chand rūz bavāsetayé kasālatī ke dāshtam dar majles nabūdam* (Unhappily during the past few days I have not been in the Mejlis owing to indisposition; lit. (Your) servant regretably in these several days by reason of an illness which I had, in the Mejlis was not).

One might have expected نبوده ام *nabūda am* (I have not been).

On the other hand, in the epistolary style, when referring to a request or statement in the present tense by his correspondent, a writer will use the pluperfect for preterite or perfect in the formula فرموده بودید *farmūda būdīd* lit. "you had commanded", i.e. "you said, asked, etc."; e.g. از روی التفات و لطف استفسار احوالم فرموده بودید *az rūyé eltefāt o lotf estefsāré ahvālam farmūda būdīd* (Out of kindly interest you made inquiry after some particulars of me; lit. Out of reason of interest and kindness inquiry of my conditions you had commanded).

Even more frequently than in English the present is used to express the future, whether immediate or more remote; e.g. چون بکنار جیحون رسید گفت من در کشتی ننشینم *chūn bakanāre jayhūn rasīd goft man dar kashtī naneshīnam* (When he reached the bank of the Oxus he said, I will not embark—lit. I am not sitting—in the boat), زود میرد *zūd mīrad* (lit. Soon he dies; i.e. he will die soon), کس نگشود و نگشاید بحکمت این معمّارا *kas nagoshūd va*

[1] The particle که *ke* introduces direct speech and is not itself translated.

[2] "Your servant" used politely for the first person singular.

nagoshāyad bahekmat īn mo'amma-rā (No one has solved or will solve—lit. or solves—wisely this problem).

With indirect (reported) speech, the graphic present or perfect is preferred to the preterite or pluperfect; e.g. هرویان درو اعتقاد کرده بودند که او مرده زنده میکند *haravīyān darū e'teqād karda būdand ke ū morda zenda mīkonad* (The Herātīs had believed of him that he made—lit. makes—the dead live), بنگریست تا بچه طالع بیرون آمده است *benegarīst tā baché tāle' bīrūn āmada ast* (He looked to see under what ascendant star he had—lit. has—set out), چنان صورت بست که او گاوی شده است *chonān sūrat bast ke ū gāvī shoda ast* (He fancied that he had become an ox; lit. Thus the fancy he formed that he an ox has become).

Subordinate Sentences.

Purpose and consequence are expressed in subordinate clauses by the use of the particles تا *ta* and که *ke*, the verb in the subordinate clause being placed either in the present tense or the past.

از مسجد بیرون آمدم تا بدین دکان آیم *az masjed bīrūn āmadam tā badīn dokkān āyam* (lit. From the mosque out I came that to this shop I may come; i.e. I came out of the mosque to come to this shop), در دل کرده است که بمن هیچ ندهد *dar del karda ast ke baman hīch nadehad* (lit. In heart he has set that to me anything he gives not; i.e. He has made up his mind not to give me anything), باختیار در کشتی نشست تا غرق شد *ba-ekhteyār dar kashtī neshast tā gharq shod* (lit. with choice in the ship he sat so that drowning he became; i.e. He embarked in the ship of his own free will and so was drowned), تو بفرمودی تا مرا ببستند *to befarmūdī tā marā babastand* (lit. Thou didst order that me they bound; i.e. You gave orders that they should [and they did][1] fetter me).

Conditional Sentences.

What tense is used in the "if" clause (protasis) and "result" clause (apodosis) of a conditional sentence appears to depend on the degree of actuality which the condition holds in the mind of the speaker or writer. Where the condition is, or has been, a fact or a real possibility, the tense may be present, perfect, or preterite, with or without می *mī* or به *be* prefixed; e.g. اگر کشته شوم شهید باشم *agar koshta shavam shahīd bāsham* (If I am killed, I shall be, lit. I am, a martyr); اگر آن کیسه بینی بشناسی *agar ān kīsa bīnī*

[1] The preterite is common in the subordinate clause when it is known that the result or consequence has been achieved.

beshenāsī (If you see that purse, will you recognize it?), اگر وقتی این قصّاب بمرد مرا خبر کن ***agar vaqtī īn qassāb bemord marā khabar kon*** (If at any time this butcher dies—lit. has died, inform me), اگر بنهالی آب نرسد پژمرده و خشک میشود ***agar banahālī āb narasad pazhmorda o khoshk mī-shavad*** (If water does not reach a young plant, it becomes withered and dry; lit. If to a shoot water not reaches, etc.), اگر پارسال چیزی بخلاف رئیس دولت نوشته شده دفاع [1]ایشان هم بچاپ رسیده ***agar pārsāl chīzī bakhelāfé raīsé dowlat neveshta shoda defā'é īshān ham bachāp rasīda*** (Even if something was written against the Prime Minister last year, yet his defence too came into print; lit. If last year something against the head of the State written was, defence of them too to print has arrived).

In the modern style the verb in the apodosis may also take the future: اگر آزادی بدان پایه برسد هرج و مرج خواهد شد ***agar āzādī badān pāya barasad harj o marj khāhad shod*** (If liberty reaches that pitch, there will be chaos).

Where the condition is regarded as imaginary or impossible of fulfilment, the tense in either clause may be present or past, frequently with the affixed "conditional" ی *ī* in one or both of the clauses, and sometimes also with می or بـ *be* prefixed: اگر میخواستمی ترا بکشم تا این غایت نگذاشتمی ***agar mīkhāstamī torā bakosham tā īn ghāyat nagozāshtamī*** (If I had desired to kill you, I should not have spared you until now), آن بت مجلس‌فروز امشب گر با ماستی، مجلس ما خرمستی کار ما زیباستی ***ān boté majles-forūz emshab gar bā māstī, majlesé mā khorramastī kāré mā zībāstī*** (Were that fair one, who illumines the assembly, with us this night, then would our company be joyful, our doings filled with glory; lit. That idol assembly-illuminating to-night if with us he were, our assembly glad would be our doing glorious would be). اگر خود ستائی نمیشد میگفتم ***agar khod setā'ī namīshod mīgoftam*** (Were it not self-praise, I should say . . . ; lit. If self-praise it were not, I should say . . .), اگر دو سه یار موافق داشتم کشوررا برهم میزدم ***agar do sé yāré movāfeq dāshtam keshvar-rā barham mīzadam*** (If I had two or three suitable companions, I could overthrow the country; lit. If two three companion suitable I had, the country I was overthrowing).

اگر من نگهبان بوستان زیبائی بودم و دزدی قصد دخول بدان داشت چه میکردم ***agar man negahbāné būstāné zībā'ī būdam va dozdī qasdé dokhūl badān dāsht ché mīkardam*** (If I were the watchman of a fine garden, and a thief proposed to get in, what should I do?; lit. If I watchman of garden a beautiful I were, and a thief attempt of entering into it had, what was I doing?).

[1] Plural of respect.

CHAPTER VII

OUTSTANDING FIGURES IN PERSIAN LITERATURE

The inducements which have led Persians throughout their long literary record to undertake the work of composition have doubtless been as complex as with other men, including the need to earn a living, the urge to write, the prospect of the esteem of one's fellows, and the chance of achieving fortune. Something may have depended on the origins and environment of the authors, some of whom were commissioned by patrons eager for repute while others exercised their craft without prospect of immediate gain. So far as the goodness or badness of the products of the two classes is concerned no judgment can be offered, literary quality being apparently unconditioned by material circumstances.

As in other lands before the introduction of printing, poetry was a commoner vehicle of expression than prose. Verse was more easily committed to memory and remembered, and it could be applied to almost any subject, including arithmetic, cookery, and grammar. Prose for its part was largely reserved for the more systematic works on learned subjects such as theology, philosophy, ethics, and history, which were of interest to a small proportion only of the community, though that comprised its temporal and spiritual leaders. Whatever the reason, Persians have generally prided themselves on their poets and their judgment has been accepted by the outside world.

That there were Persians who left their mark on the learning of their day is beyond dispute; but the chief work of scholars was given to the world through the medium of Arabic, a tongue regarded as "more honourable" than Persian, which was a language any Persian could speak. Thus, the vast *Annals of the Apostles and Kings* of Tabarī (died 923), who hailed from the region south of the Caspian, and the famous "Canon" of Avicenna, who died at Hamadan in 1037, were written in Arabic.

Yet Persian prose was never contemptible, even in its beginnings. A written idiom of communication was in existence at least as early as the fourth century of Islam and it has hardly changed in essentials throughout the centuries. If comparison is demanded with the work of Herodotus or Cicero then the standard set is too high; but when due regard is given to

the environment and circumstances in which the majority of Persian authors worked, the result is creditable enough.

The most generally known and widely appreciated of Persian authors, Shaikh Saadī of Shiraz (*d.* 1291), was primarily a poet, but his *Gulistān* ("Rose-garden") consists of a number of anecdotes in prose and verse classified into chapters, each dealing with an aspect of the moral life as understood by him. That some of his anecdotes preach common-sense and expediency rather than any high ideal does not detract from the interest of his work as illustrating the popular "Wisdom" of his time.

Such anecdotes, being intended to convey a moral lesson to as wide an audience as possible, were generally brief. But there were longer stories, of which only a part can have been preserved in writing. Wandering story-tellers, who could entertain a chieftain's company in his audience-chamber, or a humbler group squatting about the communal water-tank in the hot summer nights, had a stock of traditional themes which they spun out as circumstances and their own powers of invention dictated. Some of their stories have survived in the *Arabian Nights*, as is clear from the Persian names borne by a number of the principal characters, e.g. Shahryār, Shāhzamān, Chihrāzād (Sheherezade), and others. These tales, as we have them, came more immediately from Arabic sources, but a number of them have Persian parallels and some almost certainly derived from the Persian collection, now lost, known as *Hazār Afsāna* (The Thousand Legends).

Of "serious" prose, that devoted to history has some claim to attention. The best and most original works date from the century following the occupation of Persian territory by the Mongol Hordes under the sons of the dreaded warrior Chingiz Khan (died A.D. 1227). Being written by men holding office under the conquerors, they were understandably concerned in great measure with the exploits of the Mongol Khans, but some touched upon the outside world also. Thus, the statesman-historian Rashīd al-Dīn (died 1318) knew enough about the British Isles to state that England held Scotland in tribute and that there were no snakes in Ireland. The defect of some of the Mongol, and later, historians was that they delighted in "fine" writing, which was so filled with metaphor, allusion, and assonance that the meaning was often lost in a tangle of verbiage. Yet the best of them showed a wide range of knowledge and skill in the handling of large masses of material.

In general, histories were primarily written for the instruction of rulers

and men of noble family and, before the printing press was introduced into Persia—an event which did not occur until early in the nineteenth century—they were not widely known or studied, as appears from the comparative dearth of manuscripts of them. For potentates also, or such of them as had time in their preoccupation with the present world to give thought to the next, works of religious edification and guides to virtuous living were composed. In effect they had a wider public, with the result that much sifting has to be undertaken to reach the authors' original texts. The reason for this is that owners and copyists were apt to introduce passages of a mystical and transcendental character in order to enrich matter which they regarded as too severely practical.

Mystical doctrine, technically known as "Sūfīism", has appealed to many Persians throughout past centuries. Much of it can only have been vaguely understood except by adepts, and comprehension has not increased with the passage of time. To-day the Sūfī concept of the mystically "Perfect Man" has been reinterpreted according to Greek ethical ideals and the study of its great exponents such as Jalāl al Dīn Rūmī has greatly declined. Indeed, it has become a source of resentment to Persians affected by modernity, in whose mind its vague dreams are associated with the smoking of hashish and who see in it an obstacle to "progress".

To the majority of poorer Persians the routine of daily life would hardly admit closer contact with letters than some verses from one or other of the poets, an acquaintance with the words of a *taaziya* (a "Passion" play on the subject of the death of Husain, the Prophet's grandson and the national religious hero), and stories recited by some itinerant blind beggar. For the growing number of educated Persians the periodical press is a source of enlightenment and pleasure. It was inevitable that it should be influenced by western models, but it has produced a type of vigorous, straightforward prose, very effective in its appeal.

Poetry.

Persians themselves in general claim no excellence for their works of prose. They pride themselves rather on the "sweet tongue of Saadī, Hafiz and Firdausi", whom they place in that order of esteem. These are but the spearhead of a host who between them have composed—in all the different forms of Persian verse—historical and romantic epics, theosophical

discourses, odes laudatory or satirical, guides to the moral life, lyrics (or sonnets) and epigrams in the form of quatrains.

The poetry of Moslem lands has been compared to the cactuses which flourish in their deserts. Spiny with thorns, their outer skin grey and unattractive, they yet produce in their season flowers of a strange beauty, both aromatic and of brilliant colour. Persian poetry is perhaps more delicate in imagination and graceful in form than the rest, and it ranges over wider prospects. But neither to western nor to native taste is it always beyond criticism, though for different reasons. To western taste it seems that it has a greater concern with language than with ideas; that the aim is not truth at its most beautiful but decorative, sounding tropes and figures of speech. The impression created by it is as though the poet sets down life as he sees it but that his vision is obscured by a mass of conventions which prevent him from describing what he knows to be actuality and compel him to use traditional imagery and conventional ideas.

It must be conceded that in the present century there are poets who have to some extent broken away from the old traditions, but even now a Persian will allow praise or blame to a poet for such external reasons as his motives for composing, his choice of words and similes or for his method of construction, leaving subject-matter and thought to one side. Thus, in a literary magazine dated 1939, a writer speaks of Saadi as the greatest Persian poet because "he composed neither to flatter nor for gain". Further, "his themes were not far-fetched nor his language involved; what he said was agreeable in subject-matter and sweet in expression; his style was regular, neither exaggeratedly lofty nor sinking to bathos."

On the other hand, Shāh Shujā', patron of the greatly-gifted Hafiz, is reported to have said when criticizing the poet's work, "Not one of your sonnets has any consistent theme running through it. Three or four verses will be in description of wine, a couple speak of theosophy, and another pair about the beloved one. Such variety in the course of a single ode is contrary to the practice of good literary men." Hafiz apparently agreed with the criticism.

Yet by the Persian such objections and comments are not regarded seriously. Hafiz is still the most widely beloved and quoted poet in the land. Just as the accustomed words and tunes of a religious service may without reference to their content inspire emotion, so old themes will be looked for and treasured when set to words and rhythms familiar from youth. The

Persian poet remoulded and reset the traditional stories and the old words about love, wine, and the beauty of nature and out of them created new epics and fresh sonnets.

What can we of the west appreciate of it? A French witticism asks: "Comment peut-on être persan?" and the whole subject may be dismissed as too remote for appreciation. There are certain experiences of the emotions which are common to all human beings, whether Persians or Frenchmen, and if they are described with truth and sincerity they can be universally appreciated. On the whole, the most sympathetic chords are struck by the best of the mystical Sufi poets, and that not by concrete expression but rather by allusion and implication.

For appreciation of the environment in which Persian authors have worked it must be remembered that it was comparable, so far as social and material conditions were concerned, to that of England in Chaucer's or an earlier day. Here and there some idea of these conditions can be gathered from the amusing little stories of Saadi in the *Gulistān*, at the same time as we learn something of the everyday beliefs, ideals, and morality which his work portrays. His is an earthly practical wisdom in which justice, generosity in material things, and even religious tolerance play a large part. The idea of poetic justice is not to be looked for there any more than in other oriental literature and though there is biting satire in plenty, there is a surprising absence of gentle irony.

Turning to representative figures in Persian poetry we come first to Firdausi, who, in his lengthy *Shāhnāma* (Book of Kings) describes the history of the royal dynasties which ruled Iran from the Creation onwards. But while ostensibly recounting the adventures of his country's heroes and heroines, mythical as well as semi-historical, and relating how society as he knew it came to be organized, it was his country itself which was the central character, almost the hero, of his poem. It is not, therefore, to be wondered at that he began from an early date to be regarded as Iran's national poet.

The impression conveyed by the work is that of a piece of richly-embroidered tapestry, whose characters—types rather than individuals—move stiffly and mechanically into action on corpse-bestrewn battlefields or dally in gardens of love filled to excess with brightly-coloured flowers. Yet, although there may be more than one heroine to a hero, the narrative of their adventures is at times imbued with genuine feeling that brings them to life and creates a measure of sympathy for them.

The poet's glorification of the days before the Mohammedan conquest reduced his land to vassalage brought him into conflict with the religious leaders, to placate whom he composed his *masnavī* (poem in rhyming couplets) entitled *Yūsuf o Zulaikhā*. This is based on a theme from the Koran describing how Potiphar's wife, Zulaikhā, became enamoured of the handsome Canaanite slave, Yūsuf, the Joseph of the Old Testament. It is, however, by his *Shāhnāma* that Firdausi lives in his own country, for he included all the favourite legends of his people, providing a source from which later authors of "Romantic" poetry drew their themes and inspiration. As a brief specimen of his style there is given here the description of the incident in which Rustam learns that his adversary in battle, whom he has just mortally wounded, is his own son, Sohrab.

چوبشنید رستم سرش خیره گشت   جهان پیش چشم اندرش تیره گشت
همی بی تن و تاب و بی توش گشت   بیفتاد از پای و بیهوش گشت
بپرسید از آن پس که آمد بهوش   بدو گفت با ناله و با خروش
بگو تا چه داری ز رستم نشان   که گم باد نامش ز گردنکشان
که رستم منم کم مماناد نام   نشیناد بر ماتمم پور سام
بزد نعره و خونش آمد بجوش   همی کند موی و همی زد خروش

cho beshnīd rostam sarash khīra gasht
  jahān pīshé chashm andarash tīra gasht
hamī bī tan o tāb o bī tūsh gasht
  beyoftād az pāy va bī hūsh gasht
beporsīd az ān pas ke āmad bahūsh
  badū goft bā nāla va bā khorūsh
begū tā ché dārī ze rostam neshān
  ke gom bād nāmash ze gardankashān
ke rostam manam kem [for *ke am*] *mamānād nām*
  nashīnād bar mātamam pūré sām
bezad na'ra va khūnash āmad bajūsh
  hamī kand mūy va hamī zad khorūsh

The metre is Motaqāreb → | ᴗ - - | ᴗ - - | ᴗ - - | ᴗ - ||

When Rustam heard, his brain with stupor reeled,
  Before his eyes the world was wrapped in gloom.
Bereft of vigour, strength, and substance
  From his feet upwards he crashed senseless to the ground.
  Restored once more to sense he spake,
  His foeman there addressing with lament;
Tell me what token of this Rustam you possess—
  Perish his name from amongst proud men!

For I am Rustam; Let my name ne'er continue!
  Let my father [lit. the son of Sām] sit in mourning at my bier!
Loud cries he uttered; the blood within him raged;
  His hair he tore and moaned aloud in grief.

Literally:—
When heard Rustam, his head confused became,
The world before-eye-in-his dark became,
Without body and strength and without substance he became,
He fell from his feet and senseless became.
He asked, after that he came to sense,
To him he said with wailing and with lament,
Tell so that (I know) what you have of Rustam (as) mark,
That lost may be his name from (among) proud men!
For Rustam I am; that-to-me (كيم, *kem* for *ke am*) may not remain name!
May there sit at my mourning the son of Sām.
He struck a cry and his blood came to boiling;
He began tearing (his) hair and began striking lament.

Chief among those who quarried from the mine of the *Shāhnāma*, although he also used other sources, was Nizāmī[1] (died 1203) of Ganja, now Kirovabad, in Caucasian Azerbaijan. It is largely through his "Quintet" of *masnavīs* that the romantic histories of Laylā and Majnūn and of Khusraw and Shīrīn, as well as the erotic adventures of Shah Bahrām Gūr (the "Wild Ass" of FitzGerald's *Rubā'īyāt*) are famous throughout the Moslem world; while they are known to the west from the numerous reproductions of miniatures illustrating events in the stories.

Laylā o Majnūn is in origin the simple tale of how a shepherd boy fell in love with the girl who had watched her father's flocks on the same hillside and how he lost his reason when her father gave her in marriage to another. Nizāmī greatly elaborated the story, bringing out all its potential sentimentality and introducing fresh matter for tears, at the same time raising all the protagonists on to the plane of royalty. In his version, Majnūn was the son of a powerful and wealthy Arab king and Laylā a princess who had been his playmate in their schooldays. When her father marries her to the Baghdad prince Ibni Salām, Majnūn forsakes the world and consorts with the beasts and birds of the wilderness. When at last Ibni Salām dies, without having won his wife's love, the true lovers meet; but it is then too late, for Laylā herself dies before they can achieve happiness.

[1] Now acclaimed by Soviet Azerbaijānīs as founder of their national literature. His works have been translated into Russian, and Soviet cultural publications about the Caucasus give prominence to them.

Even better known is the story of the love of Khosrow, a Sasanian prince, for the princess Shīrīn. After various preliminary dedications the poem opens with the account of a dream which Khosrow dreamt and in which there figured a remarkable horse called Shabdīz and a minstrel named Bārbad. It happened soon after that the prince's friend Shāpūr, who was a skilled artist, was relating the adventures that befell him on a journey which he had made. In the course of his story he mentioned the country of Darband, which was not only ruled over by a woman but had another woman, the Queen's niece Shīrīn, as heiress to the throne. Moreover, the queen possessed a remarkable black horse called Shabdīz.

The coincidence stirred Khosrow to action. Getting Shāpūr to paint his portrait, he dispatched him with it to seek the princess's hand in marriage. The portrait achieved its purpose and, after overcoming various obstacles, the lovers met. But a rival for the princess's hand appears in the person of the famous engineer Farhād. Khosrow summons him and sets him the task of cutting a road through the great mountain of Bisitun, with the promise that if he succeeds, Shīrīn shall be his reward. Farhād agrees to undertake the work and is in the midst of his heavy toil one day when a lying messenger sent by Khosrow, brings him the report that Shīrīn has died. "When these words fell upon Farhad's ear, from off the mountain-peak adown he fell, a very mountain," leaving the way open for the union of Khosrow and Shīrīn.

Of a very different type from Nizāmī was the mystical poet Jalāl al-Dīn Rūmī, who died at Konia in Asia Minor in 1273. Into his *Masnavī-i Maanavī* (Spiritual Masnavī) and *Dīvān* (Collected Poems) he put all that his brain and fertile imagination ever knew or conceived about theosophical doctrine and the transcendental interpretation of the world of phenomena. Although the *Masnavī* contains within its accumulated mass not a little that is trivial, and although the thread of its argument may frequently be lost only to reappear when it has been all but forgotten, yet it bears the mark of deep reflexion and feeling. In present-day Persia it receives scant attention, being associated with the "pipe-dreams" of a less go-ahead age. Of its kind, however, it must be reckoned one of the world's masterpieces, so full is it of human understanding and the results of common experience.

To describe its contents would need a volume in itself, but a brief story may be quoted from it to show the homely fashion in which the poet illustrates his more abstract teachings:—

دزدکی از مارگیری مار برد   زابلهی آنرا غنیمت می شمرد
وا رهید آن مارگیر از زخم مار   مار کشت آن دزد اورا زار زار
مارگیرش دید پس بشناختش   گفت از جان مار من پرداختش
در دعا میخواستی جانم ازو   کش بیابم مار بستانم ازو
شکر حق را کآن دعا مردود شد   من زیان پنداشتم و آن سود شد
بس دعاها کآن زیانست وهلاک   وز کرم می نشنود یزدان پاک

dozdakī az mārgīrī mār bord
zablahī anrā ghanīmat mīshomord
vā rahīd ān mārgīr az zakhmé mār
mār kosht ān dozdé ūrā zār zār
mārgīrash dīd pas beshnākhtash
goft az jān māré man pardākhtash
dar do'ā mīkhāstī jānam azū
kash beyābam mār bestānam azū
shukr haqrā kān do'ā mardūd shod
man zeyān pendāshtam vān sūd shod
bas do'āhā kān zeyānast vahalāk
vaz karam mī nashnavad yazdāné pāk

Metre: Ramal. → | - ᴗ - - | - ᴗ - - | - ᴗ - ||

A wretched thief stole a snake from a snake-catcher
and in his folly accounted it a prize.
The snake-catcher had escaped the bite of the snake,
but it killed him that robbed him, most miserably.
The snake-catcher saw and recognized him,
then said, "My snake has rid him of life.
In prayer my soul had petitioned Him (God)
that I might find him and retrieve the snake.
Thanks to the Almighty that my prayer was rejected;
I counted it a loss but it became a profit."
Many are the prayers which only mean loss and destruction
and which Holy God in his mercy does not hear.

Literally:—

A thiefling from a snake-catcher a snake bore-away
From folly it booty he reckoned;
Escaped that snake-catcher from the wound of the snake;
The snake slew that robber of it, wretched, wretched.
The snake-catcher saw him, knew him.
He said, Of life my snake rid him.
In prayer my soul was asking of Him
That him I may find (and) the snake obtain from him.
Thanks to the Reality (God) that that prayer rejected became.
I (as) loss regarded it and it profit became.
Many (are) prayers which that loss are and ruin
And from grace hears[1] not God the Pure.

[1] Note negative *after* the particle *mī* and not before, as is usual.

Although Firdawsī, Nizāmī, and Rūmī are reckoned as amongst the great figures of the Persian Parnassus, its chief characters are Shaikh Saadī (سعدی) of Shiraz and Kh(w)āja Hāfiz (حافظ), who are not only the greatest favourites of their countrymen but have most appeal abroad. Both were inhabitants of Shiraz in the south of Persia, and were enthusiastic in praise of their city; and both were writers of sonnets. But while Saadī spent a long and adventurous life in travel accumulating experiences, which he drew upon to illustrate his teachings, Hafiz appears rarely to have moved very far from his beloved city, and his verse is extremely impersonal.

Saadī's masterpieces are the *Gulistān* ("Rose-garden"), perhaps the most widely-read and best-known book in the Persian language, and the *Būstān* ("Orchard"); the former being written in a mixture of prose and verse and the latter a long *masnavī* poem dealing with practical morality as exemplified in an abundance of anecdotes. We gather from them that in his early life he had visited, probably in the guise of a dervish, India, Arabia, and North Africa. For a time, after being captured by Crusaders, he served as a galley-slave and worked on the fortifications of Syrian Tripoli until he earned his ransom by marrying the daughter of a local Moslem—a bargain which, as he informs us, he lived to regret.

Part of the charm of Saadī for the western reader is his capacity for thumbnail sketches; both in the *Būstān* and the *Gulistān* he frequently depicts a whole scene within the limits of a line or so. One example is his description of how Ibrahim the prophet, who could never sit down to meat without entertaining a guest, goes out and espies, far off on the side of a desolate wadi, a traveller "solitary as a willow in the wilderness". Another instance is his account of his own adventure in the temple of Somnat in Gujerat, where there was a much-revered idol. Some indiscreet remarks of his on the subject of idolatry were reported to the priests, whose vengeance he only escaped by pretending to have been converted by the miracle of the idol's raising its arms in prayer. For some days he was kept in the outer part of the temple, apparently as an attendant, until one night, "having run right and left like a scorpion," he was able to penetrate behind the scenes, where he beheld a priest manipulating the idol's arms by means of a cord. The priest, furious at the discovery of how the miracle was worked, ran for help. But Saadī was too quick for him, and leaping upon him seized and threw him down a well. "If you have found an evil-doer out," he moralizes, "destroy him when you have the chance."

To his countrymen Saadī, like the later Hafiz, was a master of the *ghazal* (sonnet or ode), a verse-form which was the invention of Persia, deriving only incidentally from Arabic sources. Yet though Hafiz is the acknowledged master of the art of ghazal-composition, Saadī's verses are acclaimed by his compatriots for beauty of diction, symmetry, and balance and the general skill displayed in the handling of poetic themes. It is asserted that he was no slave to rhyme and would not sacrifice meaning to the demands of language, yet he did not shrink from undertaking difficult rhymes—repeated at the end of every line of what might be a long poem—when the sense demanded it. Also, he was able to give to the stock themes of the Persian poet ("loved one", "wine", "minstrel", "nightingale", "roses", "candle and moth", and the like) new associations and contexts which endowed them with a fresh charm.

Here is the end of one of his *ghazals* quoted by the fifteenth-century biographer Dawlatshāh:—

محتسب در قفای رندان است   غافل از صوفیان شاهد باز
پارسائی که خمر عشق چشید   خانه گو با معاشران پرداز
هرکرا با گل آشنائی بود   گو برو با جفای خار بساز
هیچ بلبل ندارد این دستان   هیچ مطرب نیارد این آواز
هر متاعی ز معدنی خیزد   شکّر از مصر و سعدی از شیراز

mohtaseb dar qafāyé rendān ast
ghāfel az sūfīyāné shāhed bāz
pārsā'ī ke khamré eshq chashīd
khāna gū bā mo'āsherān pardāz
harké rā bā gol āshnāī būd
gū berow bā jafāyé khār besāz
hīch bolbol nadārad īn dastān
hīch motreb nayārad īn āvāz
har matā'ī zé ma'danī khīzad
shakkar az mesr va sa'dī az shīrāz

Metre: khafīf → | ⏓ ⏑ – – | ⏑ – ⏑ – | ⏕ – ||

The following is a prose translation:—

The Censor prosecutes wine-bibbers, though caring nought for Sufis coquetting with their lovers.
Let the pietist, having quaffed love's wine, drink away his home with his companions.
Let him that is the familiar of the rose now endure the thorn.
No bulbul sings a song like this, no minstrel can tune his lay to this note.
All goods have their source: sugar comes from Egypt and Saadī from Shiraz.

Literally:—

The censor at the back of topers is,
  Careless of Sufis sweetheart-playing.
The pietist that the wine of love quaffed,
  (Your) house, say (to him), with fellow-pleasurers consume.
All to whom with the rose friendship is,
  Say (to them), Go, with the cruelty of the rose do (i.e. be content).
No bulbul (nightingale) possesses this melody,
  No minstrel is-capable-of this tune.
Every material from a source arises,
  Sugar from Egypt and Saadī from Shiraz.

The acknowledged master of the art of ghazal-making was Hafiz. From the number of ghazals in existence it is clear that to Persians the art is not difficult of acquisition, although the results are frequently of no more merit than school exercises in verse-composition. Many of them have nevertheless been fathered upon Hafiz merely because he bore a great name, and, in fact, he has for long been an institution rather than a recognizable individual. Some colour is lent to this view by the use of his divan[1] for telling fortunes, which are regarded as second only to those derived from the Koran for reliability. The method used is to open the book at random and with eyes closed to place a finger on a line, from the contents of which the inquirer draws such inferences as he desires.

From the arbitrary inclusion of verses of miscellaneous authorship amongst those attributed to the poet, it is understandable how scarcely two manuscripts or published editions of his divan tally in the sum total of odes, the number and arrangement of the verses in any ode, or even the individual words composing any single verse. Yet from what native Persian scholarship regards as genuine, we gather that Hafiz improved upon Saadī and other craftsmen in a variety of ways. It is a fact that he works the materials of his art into pleasing designs, though his employment of transcendental language and the use of theosophical technicalities—to say nothing of his verbal felicity—serve in general to obscure his lack of speculative profundity.

Yet he has some positive things to say, for he expresses his mistrust of outward conformity with conventional religion as a substitute for true feeling, and his answer to the question of what to do with life in a world ruled by inscrutable fate is one familiar throughout the whole range of Persian literature, namely to secure as one can the immediate treasures of

[1] Collected Poems.

love and intoxication. This attitude towards life may be no more than a literary tradition and Hafiz devotes no complete ode to it. Here is one, however, which attains to rather greater depth than most of his ghazals:—

1. در ازل پرتو حسنت ز تجلّی دم زد
عشق پیدا شد و آتش بهمه عالم زد
2. جلوهٔ کرد رخت دید ملک عشق نداشت
عین آتش شد از این غیرت و بر آدم زد
3. عقل می خواست کز آن شعله چراغ افروزد
برق غیرت بدرخشید و جهان برهم زد
4. مدّعی خواست که آید بتماشاگه راز
دست غیب آمد ودر سینهٔ نامحرم زد
5. دیگران قرعهٔ قسمت همه بر عیش زدند
دل غمدیدهٔ ما بود که هم بر غم زد
6. جان علوی هوس چاه زنخدان تو داشت
دست در حلقهٔ آن زلف خم اندر خم زد
7. حافظ آن روز طربنامهٔ عشق تو نوشت
که قلم بر سر اسباب دل خرّم زد،

Metre : Ramal. ⏑̲ ⏑ - - | ⏑ ⏑ - - | ⏑ ⏑ - - | ⏑⏑̲ - ||

1. *dar azal partavé hosnat zé tajallī dam zad*
eshq paidā shod va ātesh bahama ālam zad
2. *jalvaī kard rokhat dīd malak eshq nadāsht*
einé ātash shod azīn gheirat va bar ādam zad
3. *aql mīkhāst kézé ān sho'la cherāgh afrūzad*
barqé gheirat bedorakhshīd va jahān barham zad
4. *modda'ī khāst ke āyad batamāshāgahé rāz*
dasté gheib āmad vadar sīnayé nāmahram zad
5. *dīgarān qor'ayé qesmat hama bar eish zadand*
délé ghamdīdayé mā būd ke ham bar gham zad
6. *jāné olvā havasé chāhé zanakhdāné to dāsht*
dast dar halqayé ān zolf kham andar kham zad
7. *hāfez ān rūz tarabnāmayé eshqé tu nevesht*
ke qalam bar saré asbābé délé khorram zad.

In eternity past the ray of your beauty breathed of its unveiling;
Thus was love revealed and the world set ablaze.
Your visage created glory; the Angel saw but conceived no love;
Thereby incensed he became the essence of fire and struck down at Man.
Reason desired to kindle a torch at the flame;
There flashed forth the lightning of jealousy so that the world was destroyed.

The Adversary desired then to visit the place where secret things are visible;
The hand of the Mysterious came and pierced the breast of that uninitiated one.
Others threw the die of Fate desiring only joy;
'Twas my grief-stricken heart alone which threw for grief again.
From on high the soul held a passion for the dimple in your chin;
Its hand dallied with those curling tresses of yours.
Hafiz wrote the happy scroll of his love for you that day
When he proscribed all things else which make the heart rejoice.

(*Note.*—Since no translation making sense can reproduce the monorhyme characteristic of the ghazal, only a prose version is attempted.)

Literally:—

In eternity-past the ray of thy beauty of revelation breath struck
Love revealed became and fire at the whole world struck.
A splendour made thy cheek; the Angel saw; love he had not.
The essence of fire he became through this rage (jealousy) and at man he struck.
Reason was desiring that from that flame the lamp it may light,
The lightning of jealousy flashed and the world together struck.
The Adversary (Rival) desired that he may come to the viewing-place of the Secret,
The hand of the Mystery came and at the breast of the not(-admitted-to)-confidence struck.
Others the die of Fate all for pleasure struck,
The heart grief-having-seen of us (it) was which also for grief struck.
The soul on high desire of the pit of the chin of thee had,
Hand into the ringlet of those tress(es) curl within curl struck.
Hafiz that day the joy-letter of love of thee wrote
That (i.e. when) pen over the head of the reasons of the heart glad he struck.

With the coming of the Safawid dynasty with their claim to Prophetic descent, at the end of the fifteenth century, poetry fell into a decline, partly owing to the fact that its conventional pattern was badly worn and needed renewal if not replacement. The poet Jāmī, who died (A.D. 1492) a few years before the Safawid rise to power, was the last to use the standard formulas with their old effect, although poets continued to compose verse in fair abundance. It was not, however, until well on in the nineteenth century that the art of verse-making recovered a measure of life and spirit with the coming of Qā'ānī (قاآنی died 1853). Yet even the revival lay at first in the fresh and skilful employment of words and metres rather than in the introduction of new ideas. Qā'ānī was able to bring out to the full the

melodious qualities of Persian, and the following stanza from his work, if not greatly superior in conception to one of the odes of Wordsworth in his "lakes are blue" period, is yet full of verbal music.

بنفشه رسته از زمین بطرف جویبارها
ویا گسسته حور عین ز زلف خویش تارها
ز سنگ اگر ندیدهٔ چه سان جهد شرارها
ببرگهای لاله بین میان لاله زارها
که چون شراره میجهد ز سنگ کوهسارها

banafsha rosta az zamīn batarfé jūybārhā
vayā gosesta hūré 'īn zé zolfé khīsh tārhā
ze sang agar nadīda'ī che sān jahad sharārhā
babarghāyé lāla bīn meyāné lālazārhā
ke chūn sharāra mījahad ze sangé kūhsārhā

From out the river's earthy bank can e'er such violets bloom?
Or are they threads from houris' heads when they their tresses groom?
If you have ne'er beheld the sparks leap forth from steel on flint,
Then in the flowery meads behold th' anemones' crimson glint;
Like fiery sparks they leap from out the rocks and mountain gloom.

Literally:—

Violets grown from the earth on the side of the streams
Or shed the houris dark-eyed from the tresses of themselves strands?
From stone if thou hast not seen what way leap sparks,
At the petals of the anemone look in the midst of the anemone-lands
That like spark it leaps[1] from the stone of the mountain-sides.

The real revival in Persian letters came in the early part of the twentieth century with the passionate welling-up of a desire for freedom and a general improvement in conditions both personal and national. It expressed itself on the one hand in the form of fierce satires on the dictatorship of the Qājār Shah and the religious authorities who could allow those subject to them to remain in miserable poverty, ignorance, and superstition, and, on the other hand, in the form of angry denunciation of the foreign powers who were conceived to be exploiting the country for their own aims.

Writers of such attacks, if they wished to escape cruel punishment, naturally preferred to publish them in lands outside the jurisdiction of the Shah and the religious chiefs, where they generally appeared in ephemeral journals. One who achieved renown for his essays in this field of literature was Dehkhudā (Dakhau), who at the time of the 1906 Revolution wrote a

[1] Singular verb with neuter plural nouns, as commonly in classical Persian.

series of highly effective articles and satires in the weekly paper *Sūre Esrāfīl,*[1] while among the most prolific of those who used verse was Malik al-Shu'arā (Poet Laureate) Bahār, one of whose stanzas is here appended as a specimen indicative of contemporary feeling.

نمی دانم چرا ویرانه گشتی وطن مقام لشکر بیگانه گشتی وطن
تو شمع جمع ما بودی وطن جان چرا بشمع دیگران پروانه گشتی وطن
پروانه گشتی وطن
تو عزیز منی تو گل گلشنی بدین خواری چرا افسانه گشتی وطن

namīdānam cherā veirāna gashtī vatan
maqāmé lashkaré bīgāna gashtī vatan
to sham'é jam'é mā būdī vatan jān cherā
basham'é dīgarān parvāna gashtī vatan
parvāna gashtī vatan
to 'azīzé manī to golé golshanī
badīn khārī cherā afsāna gashtī vatan

I know not why thou art so desolate, my country;
Thou art become the camp of foreign hordes, my country;
Thou, dear land, that once wert the lamp of our assembly
At strangers' lamp art now become the moth, my country;
Thou art become the moth, my country.
Thou art most dear to me, the rose in my garden;
How art thou become a byword now for misery, my country?

Literally:—

I know not why desolate thou art become, country;
The place of the army foreign thou art become, country.
Thou the lamp of the assembly of us wast, country soul (dear) why?
At the lamp of others the moth thou art become, country;
The moth thou art become, country.
Thou the precious of me art, thou the rose of the rose-bed art;
For such misery why the legend hast thou become, country?

Criticism of the spiritual and economic conditions prevailing in their country and its state of dependence on the foreign powers eager to avail themselves of its mineral wealth remains the keynote of the most recent writers. In order to express it, the novel has been given a place among the older forms of literature, the best-known craftsmen in this medium being Saiyid Mohammed 'Ali Khān Jamāl-zādah, Mīr Mutī al-Dawlah Hejāzī, Agha Buzurg 'Alawī, and Sādeq Hedāyat, of whom the last is perhaps the most prolific. He is also a poet of ability, with a streak of conservatism

[1] "The Trumpet of Esrāfīl (Angel of the Resurrection)."

which makes him react violently to the spread of less desirable western influences in his country. Thus, jeering at the effect of the Hollywood film *King Kong*, with its simian hero, on a young man and his woman friend who had just seen it, he imagines a scene from life:—

چراغها روشن شد اندر سینما
مردم روانه شدند سوی خانه‌ها
کوتوله رو کرد بخانم گفت: دیدی؟
معنی عشق حقیقی فهمیدی
بنده هم عشقم مثل این *میمونه [* for میمون است]
دلم از فراق روی تو *خونه [* for خون است]
اگر بخواهی من را آزار کنی
مثل این میمونه گرفتار کنی
همانطور که *اون از آسمان خراش [* for آن *ān*]
افتادش روی زمین و شد آش و لاش
منهم خودم‌را ازین *بالاخونه [* for بالاخانه]
میندازم پائین مثال هندونه
تا که تمام *جونم داغون *بشه [* for جانم داغان باشد]
سر تا پایم قرمز و پر خون بشه
خانمه که این‌را شنید دلش سوختش
خودشرا به کوتوله فروختش،

cherāghha rowshan shod andar sīnemā
mardom ravāna shodand sūye khānahā
kūtūlaha rū kard bakhānom goft dīdī
ma'neyé eshqé haqīqī fahmīdī
banda ham eshqam mesle īn meimuné
delam az ferāqé ruyé to khūné
agar bekhāhī man rā āzār konī
meslé īn meimūne gereftār konī
hamāntowr ke ūn az āsmān kharāsh
oftādash ruyé zamīn va shod āsh o lāsh
manham khodam rā azīn bālākhūna
mīyandāzam pāīn mesālé hendūna
tā ke tamāme jūnam dāghūn beshé
sar tā pāyam qermez o por khūn beshé
khanomé ke īn rā shenīd delash sūkhtash
khodashrā ba kūtūlaha forūkhtash

The lights went up in the cinema,
The audience began to leave for home.
The puppy turned to the lady and said: "Did you see?
Did you realize the meaning of true love?

My love too is like that of the ape,
  My heart bleeds at parting from you.
If you desire to hurt me,
  To hold me in fetters like that ape,
So too will I do. As he from the sky-scraper
  Cast himself down to the earth and was shattered
So too will I from this balcony
  Throw myself down like a melon
So that all my life will be destroyed,
  My body head to foot a mass of crimson gore."
The young lady heard and her heart was kindled—
  And willingly she gave herself to the puppy.

Literally:—

The lamps bright became in the cinema,
People departing became towards homes.
The mannikin face made to the lady; he said, Sawst thou?
The meaning of love veritable didst understand?
The servant (I), my love like this ape is,
My heart from separation from thy face blood is.
If thou wishest me harm thou do,
Like this ape captive thou make,
The same way that *that* from the sky-scraper
Fell to the face of the earth and became a broken mass
I too myself from this balcony
Will throw down like a melon
Till that all my life brands will be,
Head to foot of me crimson and full (of) blood will be."
The young lady that this heard her heart burned;
Herself to the mannikin she sold.

The styles of the Persian novelists can hardly receive adequate treatment here, but a fragment from a short story by the living author Hasan Movaqqar Bālyūzī is given as a specimen of subject and treatment.

اواخر تابستان و اوایل پائیز است، بامداد، جهان خرم، هوا لطیف طبیعت بیدار، اوّلین باریست که کودکی هفت ساله با چشمان پر از اشک به مدرسه میرود، به هرچه نگاه میکند نشاط آور و طرب افزاست، به خود که مینگرد همّ و غم می یابد. به چهره لله‌اش که اورا کشان کشان به مسلخ خیالی وی میبرد نظر می اندازد گرفته و عبوس است. به عابرین متوجّه میشود یکی‌را خندان نمی بیند. متحیّر میگردد،

avākheré tābestān va avāyele pā'īz ast' bāmdād' jahān khorram havā latīf tabī'at bīdār' avvalīn bārīst ke kowdakīyé haft sāla bā chashmān por az eshg ba madrasa mīravad' ba harché negāh mīkonad neshāt-āvar va tarab-afzāst' bakhod ke mīnégarad hamm o ghamm mī yābad. ba-chehréyé lala'ash ke ūrā kashān kashān ba maslakhé kheyālīyé vay mībarad nazar mī-andāzad gerefté

va abbūs ast. ba āberīn motavajjeh mīshavad yekīrā khandān namī-bīnad motahayyer mīgardad.

It is the end of summer and the beginning of autumn, early morning; the world is glad, the air fresh, all nature awake. For the first time, a seven-year-old child, its eyes full of tears, is on his way to school. Wherever he looks at things they are pleasureable and joyful, but looking at himself he finds anxiety and unhappiness. Throwing a glance at the face of his (male) nurse, who is pulling and dragging him to the slaughter-house of his imagination, (he sees) it gloomy and frowning. When he turns to the people going by he sees not a single one smiling. He is thrown into confusion.

This may appropriately be followed by a piece of social criticism which appeared in the Teheran daily *Iran* in 1945:—

مجلس ضیافت

هم موسیقی هم آواز هم خنده هم شوخی و هم شیرینی و میوه، در بین اینها مذاکرات دو نفری سه نفری و چند نفری خانمها و آقایان با لباسهای مهمانی زیباترین لباس خود، جوانها با لبان متبسم و پر از ستایش متوجه رجال مملکتی و نسوان مملکت، پس از موسیقی ایرانی موسیقی فرنگی و از آهنگ هر دو اینها جالب تر هم آهنگی مخصوصی که این نوع ضیافتها و پذیرائی ها بوجود میآورد، آنها که اخلاقشان شبیه یکدیگر است دور هم جمع میشوند آنها که اخلاقشان با همه وفق میدهد ومی خواهند آینده درخشانی داشته باشند چند کلمه با هر یک از دوستان سخن گفته و دور میشوند یکجا متوقف نمیشوند منظما در حرکت هستند، با این تبسم دوستانه با آن تعظیم و احترام با سومی اشاره سر با چهارم صحبت در باره کابینه و با پنجمی و ششمی و دهمی و شاید هم صدی اظهار محبت و علاقه و انس،

ولی کمتر کسی است که متوجه بعضی سخنان رو برو و پشت سر شود، آقای م. سلام عرض میکنم... انشاءالله وجود مبارک سالم است؟ و... چند دقیقه بعد همان آقای د. به دوست صمیمی پهلوی دستش میگوید: این م. از آن افراد بی قیمت—درجه اول است، راستی؟ مگر نمیدانی در دوره سابق با دستگاه رئیس نظمیه سابق نزدیک بود و بدینوسیله به پست فعلی خود رسید، عجب! قصه خانمش را حتما نمیدانی ها؟ پس گوش کن او...

Majlesé zeyāfat

ham musīqī ham āvāz ham khanda ham shūkhī va ham shīrīnī va mīva' dar beiné īnhā mozākarāté do nafarī se nafarī va chand nafarī khānomhā va āqāyān bā lebās-hāyé mehmānī zībātarīné lebāsé khod' javānhā bā labāné motabassem va por az setāyesh motavajjehé rejāle mamlakatī va nesvāné mamlakat' pas az musīqīyé īrān mūsīqīyé ferangī va az āhangé har do īnhā jālebtar ham-āhangīyé makhsūsī ke īn now'é zeyāfathā va pazīrāīhā bavujūd mīyāvarad' ānhā ke akhlaqeshān shabīhé yekdīgar ast dowré ham jam' mīshavand ānhā ke akhlāqeshān bā hama vafq mīdīhad va mīkhāhand āyandayé darakhshānī dāshta bāshand chand kalema bā har yek az dūstān sokhon gufta va dūr mīshavand yekjā motavaqqef namīshavand monazzaman dar harakat

hastand' bā īn tabassomé dūstāna bā ān ta'zīm va ehterām bā sevvomī eshārayé sar bā chahārom sohbat dar bārayé kābīné va bā panjomī va shashomī va dahomī va shāyad ham sadī ezhāré mohabbat va elāqa va ons'

valī kamtar kasī st ke motavajjehé ba'zīyé sokhonāné rū ba rū va poshté sar shavad' āqayé m. salām 'arz mīkonam . . . enshā allāh vojūdé mobārak sālem ast? va . . . chand daqīqa ba'd hamān āqāyé d. ba dūsté samīmī pahlūyé dastash mīgūyad: īn m. az ān afrādé bī qīmat darajeyé avval ast' rastī? magar namīdānī dar dowreyé sābeq bā dastgāhé ra'īsé nazmīyeyé sābeq nazdīk būd va badīnvasīla ba posté fe'līyé khod rasīd' 'ajab! qesseyé khānomashrā hatman namīdānī hā? pas gūsh kon ū . . .

A PARTY

Music, voices, laughter, jesting, sweets, and fruit. In amongst them groups of two, three, or more in conversation; women and men in their party clothes, their *best* clothes. Young men with lips smiling and overflowing with compliments face men in public life and their ladies. After Persian music, European; and, even more attractive than the harmonies of these two there comes into being a blended note peculiar to social gatherings and receptions of this kind. People of like disposition group themselves together. Those whose dispositions adapt themselves to everyone and who are eager for a shining future have a word or two with each of their friends and pass on, never staying in any one spot but moving on at regular intervals. For this one there is a friendly smile, for that one a bow or respectful inclination, for a third a movement of the head, for the fourth a word about the Cabinet, for the fifth, sixth, tenth, and even perhaps the hundreth, some sign of affection, interest, or friendliness.

But there is hardly anyone who compares what is said face-to-face with what is said behind people's backs.

Mr. M. "Good-evening. I hope, my dear sir, you are quite well?"

A few minutes later the Mr. D. addressed says to a bosom friend standing near: "That fellow M. is one of those perfectly useless people. Don't you think so? (lit. Is in the first rank of those worthless people. True?) Surely you knew that in the last Parliament he was in close touch with the outfit of the ex-chief of police and so got to his job? And, of course, you know the story about his wife? Well, listen, she . . . "

(*Note.*—Subject-matter and style here bear the clear marks of Western European influences.)

Omar Khayyām.

It may be asked here why no mention has been made of Omar Khayyām, to the western world probably the best-known of all Persian poets, and some reason may properly be demanded for the omission. The fact is that Omar's fame as a *poet*, both east and west, dates from after the middle of the

nineteenth century and is largely due to the astonishingly effective version of Edward FitzGerald. Until the publication of that work, Omar, son of Ibrahīm al-Khayyām of Nīshāpūr, who died in A.D. 1122 or possibly ten years later, was known to the learned of his country and others as a mathematician and astrologer. Like every lettered Persian he wrote verse and composed quatrains, generally impromptu, when the occasion arose. But there is no evidence that he wrote lyrics, odes, or elegies of the kind technically regarded as poetry, and the classical Persian biographers therefore do not include him among the poets.

The quatrain is a short poem, epigrammatic in style, which consists of two full verses or four half-verses. From the latter fact it is known as a *rubā'ī* (رباعى Arabic *arba'* = "four") and the plural is *rubā'īyāt.* The first, second, and fourth half-verses rhyme together; the third need not have the same rhyme as the rest, although it frequently does so. Each quatrain, like a limerick, is complete in itself both in form and content and depends for its effect on its theme, which may be anything at all of interest to the mind of man. Accordingly, it may be religious, eulogistic, mystical, satirical, erotic, grave, or gay.

The simplicity of the form is such that there is hardly a Persian versifier who has not composed quatrains, generally extempore, with the result that authorship is often a matter of uncertainty and conjecture. Thence arises the stock of what have been called "floating" quatrains, assigned sometimes to one person of note, sometimes to another. From the collections of poems in the manuscripts at his disposal FitzGerald selected such as appealed to him and knit them into the long poem now so widely known, its different versions being due in part to fresh selections from, or reinterpretations of, the materials available. The fame of the poem spread through English and American influence to Persia, where previously Omar Khayyam had been known, as has been said, almost exclusively as a mathematician and astrologer.

The spirit of gentle melancholy which is characteristic of FitzGerald's poem is one that pervades Persian literature like a grey mist. The question "What are we; whence do we come and whither go?" is constantly being asked and goes with the view of life which declares that man, bound fast to the wheel of fate that is itself represented by the Sky or Time, is carried round helplessly; at one time raised to the zenith, at another laid in the dust. The corollary to this attitude towards life is that man should enjoy the

fleeting moment regardless of exhortations to lay up stores here below for the world to come.

Examples of quatrains may be culled from such an early source as the mystic Abu Sa'īd ibn Abi'l-Khayr (died 1049), who has a theosophical reason for his indulgences, e.g.:—

عیبم مکن ای خواجه اگر می نوشم   در عاشقی و باده پرستی کوشم
تا هشیارم نشسته با اغیارم   چون بیهوشم بیار هم آغوشم

'eibam makon ei khāja agar mei nūsham
dar 'āsheqī o bāda parastī kūsham
tā hoshyāram neshasta bā aghyāram
chūn bī-hūsham bayār ham-āghūsham

Upbraid me not, master, if I drink wine,
That I strive for love and worship wine;
For while I am sober I am but with other men;
Lost to sense, I am at one with my Friend.

گفتم که کرائی تو بدین زیبائی   گفتا خودرا که من خودم یکتائی
هم عشقم و هم عاشق و هم معشوقم   هم آئینه هم جمال وهم بینائی

goftam ke kerā'ī to badīn zībā'ī
goftā khodrā ke man khodam yektā'ī
ham 'eshqam va ham 'āsheq va ham ma'shūqam
ham ā'īna ham jamāl va ham bīnā'ī

I said, Whose art thou, O lovely one?
He said, Mine own, for I am all one;
I am love, the lover and the beloved;
I am mirror, beauty and vision in one.

The attitude which FitzGerald's Omar assumes towards life is epitomized in the following quatrains:—

هر دل که در او نور محبت بسرشت   گر ساکن مسجد است وگر ز اهل کنشت
در دفتر عشق هرکه‌را نام نوشت   آزاد ز دوزخ است و فارغ ز بهشت

har del ke dar ū nūré mohabbat beseresht
gar sākene masjed ast va gar ze ahle kenesht
dar daftare 'eshq harkérā nām nevesht
āzād ze dūzakh ast va fāregh ze behesht

If He has kneaded into any heart the light of love,
Whether it be a dweller in the mosque or of the people of the church,
Anyone whose name He has inscribed in the register of love
Is free of Hell and careless of Heaven.

بتغـــانه و کعبه خـانهٔ بندگیست نـــاقوس زدن ترانهٔ بندگیست
زنّار و کلیسیا و تسبیح و صلیب حقّـــا که همه نشـــانهٔ بندگیست

botkhāna va ka'ba khāneyé bandagīst
nāqūs zadan tarānayé bandagīst
zonnār o kelīsīyā va tasbīh o salīb
haqqan ke hama neshānayé bandagīst.

Buddhist temple and (Meccan) kaaba are houses of bondage;
Bell-ringing is the music of bondage;
Girdle, church, rosary, and cross.
Truly all are tokens of bondage.

چو لاله بنو روز قدح گیر بدست با لاله رخی اگر ترا فرصت هست
می نـوش بخرّمی که چرخ کبود ناگاه ترا چو بـــاد گرداند پست

chū lāla banow rūz qadah gīr badast
ba lālarokhī agar torā forsat hast
mei nūsh bakhorramī ke charkhé kabūd
nāgāh torā chū bādgardānad past

Like the tulip take a cup at the first of the year;
With a tulip-cheeked maid, if fortune is yours.
Merrily drink your wine, for this blue wheel (the sky)
May without warning like the tempest overturn (you) and bring you down.

The first two quatrains appear to make Omar an irreligious sceptic who has the courage to go clean against all the accepted beliefs of the Islam which he professed. Even if in his age a man had the courage so to express himself, one may not say flatly that the apparent sentiment is the true one. The doctrine of Sufiism proclaims that there is only One Reality, of which all phenomena are facets. Viewed in that light the various parts of the rubā'iyāt fall into their proper places. As for the hedonist quatrains, they are no more characteristic of Omar than of any other Persian poet.

Thus, the bitter and disillusioned satirist Khāqānī (twelfth century) looks upon the inescapable yet capricious workings of fate with resignation, as being unworthy of a wise man's notice.

خاقـانی اگر ز راحت رنگی نیست تشنیع مکن که با فلك جنگی نیست
ملکی که ز جمشید و فریدون بگذشت گر هم بگـدائی برسـد ننـگـی نیست

khāqānī agar ze rāhat rangī nīst
tashnī'makon ke bā falak jangī nīst
molkī ke ze jamshīd va ferīdūn begozasht
gar ham bagadā'ī berasad nangī nīst

Khaqani, though of ease you've not a sign,
Make no reproaches, for there's no making war on fate.
That kingdom which passed away from Jamshid and Feridun,
What if it come to a beggar? There's none to blame.

Such sentiments have been ascribed to almost every Persian poet whose work is known and even the ascetic Jalāl al-Dīn Rūmī has had put into his mouth so hedonist an effusion as this:—

اندیشه و غم‌را نبود هستی و تاب آنجا که شرابست و ربابست و کباب
عیشی ابدی نوش کنید ای اصحاب چون سبزه و گل نهید لب بر لب آب

andīsha va ghamrā nabovad hastī va tāb
ānjā ke sharābast va rabābast va kabāb
eishīye abadī nūsh konīd ei ashāb
chūn sabza va gol nehīd lab bar labé āb

Nor fear nor sorrow has life or strength
Where there are wine, the lute and kebāb.[1]
My friends, enjoy the pleasures of everlasting creation;
Like herbs and flowers put your lips upon
moist lips (*or* on the brim of liquor).

Any biographical dictionary of Persian poets, and there are many, will display similar material wherever opened. It has indeed been suggested that rubā'īs in general are the Persian equivalents of folk-songs or nursery-rhymes, of which the most popular have a long life passing from lip to lip, although their authorship is rarely discoverable. Until, therefore, a dīvān or collection of poems is discovered which can with confidence be declared to be genuinely the work of Omar, judgment upon his quality as a poet must remain suspended.

[1] Fragments of meat spitted with onion etc., on a skewer and grilled over a charcoal brazier.

CHAPTER VIII

RECENT DEVELOPMENTS

Throughout the history of Persia, as has at various points been indicated, there have been changes in the literary vocabulary of its writers as doubtless also in the ordinary speech of the people, even if that is rarely reflected in literature. Such changes have nearly always been the consequence of political events, although changes of linguistic fashion have also played their part. The first great revolution took place at the Moslem invasion, when wholesale additions from Arabic were made to the language at the expense of the Zoroastrian terms, most of which fell into disuse and were relegated to obscurity. On the whole, the Arabic words have survived well; their number was even increased in the nineteenth century when new series of terms translated from European scientific nomenclature were introduced by way of the Arabic writers of Syria and Egypt.

Another important modification in the vocabulary came with the Mongol invaders of the thirteenth and fourteenth centuries, with whom the Turkish tribesmen long resident in the country joined forces. Together they brought into the language a fair sprinkling of words connected with their own mode of life, but also a good number of terms relevant to their political and military organization. Few have survived, largely owing to the fact that they were in general confined to official documents, with which must be included historical works. In spite of the fact that the histories compiled in the Mongol period are amongst the best written in Persian their influence was neither deep nor lasting, for the public interested in them was a very restricted one.

A good specimen is the *Tārīkhi Jahān-gushā* (History of the World-conqueror), the history of Chingiz Khan and some of his successors, by 'Alā al-Dīn Juvainī (died 1283), a Mongol official who was for a time governor of Baghdad after its overthrow and the destruction of the Caliphate by his masters. This and similar works record certain Mongol or Turkish words which have survived in the language as well as many that have perished. Among those still familiar are the following:—

ايل ***īl*** **(tribe)**	خان ***khān*** **(chieftain)**
باورچی ***bāvarchī*** **(royal taster; cook)**	توغ ***tūgh*** **(horse-tail, insignia of chieftain)**

قراول *qarāvol* (outpost)
يارغو *yārghū* (tribunal)
قيشلاق *qeshlāq* (winter quarters)
ايلچى *īlchī* (ambassador)
بهادر *bahādor* (warrior)
قاآن *qā'ān* (paramount chief)
سنجق *sanjaq* (war-standard)
ياسا *yāsā* (law, decree)
يايلاق *yaylāq* (summer quarters)

A fresh influx of Turkish words came with the rise to power (at the end of the fifteenth century A.D.) of the Safawi dynasty, who were of Āzerbaijānī origin. As before, many were military terms and titles of palace or government officials, specimens of which are frequently encountered in the annals of the Safawi period and later; e.g. قزل باش *qezel bāsh* (i.e. the Turcoman tribesmen from whom the main body of the Safawi army were recruited; lit. "red-head"), تفنگچى *tofangchī* (musketeer), توپچى *tūpchī* (gunner).

The general effect of Mongol-Turkish influences on Persian appears to have been to endow it with some of the involved and complicated character of written Turkish. Prose in particular suffered. Long sentences, with synonyms accumulated in masses and subordinate clauses fitting endlessly one within the other like Chinese boxes came to be admired by writers, to the bewilderment and exasperation of their readers. Poetry remained by comparison unaffected, and it may be said that judging only from range of vocabulary and forms of verse it is almost impossible to distinguish an eighteenth-century ode from one composed in the thirteenth or even twelfth.

With the liberal movement that ended with the granting of some representation to the people in 1907—the Shah having previously held all governmental powers in his own despotic hands—there came in a number of political words, such as:—

مشروطه *mashrūta* (Constitution).
مشروطه خواه *mashruta khāh* (Constitutionalist, Liberal).
مجلس شوراى ملى *majlesé shūrāyé mellī* (National Consultative Assembly, i.e. Parliament), etc.

Associated with the movement for internal reform was the revival of a national consciousness, bringing with it the conception of a people and language free from foreign elements and liberated from extraneous influences. Protest had centuries before been made against the unnecessary use of Arabic words, and although the new movement repeated the onslaught, more specifically on Arabic, it was in general directed against all

outside intruders. Here, poetry and prose alike were affected. A generation of young poets arose who made it their business to compose in as pure Iranian as possible, often making a vocabulary necessary for comprehension. One of such nationalist poets is Pūr-i Dā'ūd, significant of whose Iranian attitude is the fact that his poems, published with an English translation at Bombay in 1928, are prefaced by a dedication not, as usual, to Allah but to Hurmuzd (Ahura Mazda), the Zoroastrian spirit of Good. Here is a characteristic extract from one of his poems:—

دوش در انجمن طایفهٔ درد کشان
هاتفی نعره زنان گفت بخیل مستان
سرو آزادگی خویش نشاندید آسان
آبش از خون جگر داده و از اشک روان
ستم و کینه بر انداخت نهال از بنیان،

dūsh dar anjomané tāyefeyé dord kashān
hātefī na'ra zanān goft ba kheilé mastān
sarvé āzādagīyé khīsh neshāndīd āsān
ābash az khūné jegar dāda va az eshké ravān
setam va kīna bar andākht nehāl az bunyān

Yesternight in the company of deep-drinking friends
A Voice called and spoke to that toping group:
The cypress of your freedom you planted with ease,
With the blood of your hearts and tears of your soul you watered it,
But outrage and tyranny have plucked out your sapling by the root.

Arabic was the chief target of the would-be reformers of the language partly because it was the largest foreign element and partly because it represented the influence of the Islamic doctors who, according to some patriots, encouraged a division of loyalties. Logically, yet not so fiercely, they also attacked the excessive use of European words, a fair number of which were being introduced by Persians returning after a stay abroad as students. Generally, these were French words, for France is the Persian's ideal of a civilized country. A typical piece of irony on the extravagant indulgence in foreign importations is the following extract from some verses by the contemporary poet Rūhānī:—

دکتری رفته دو سالی بفرنگ   تازه برگشته مد و شیک و قشنگ
باز کرده در بیمارستان   بزده تابلوی بر سر آن
که من اینجا و فلاطون در خم   از اینورسیته دارم دیپلم
داده فاکولتهٔ لندن تصدیق   که کنم هر سرمی را تزریق
متخصص بعلاج ریه ام   اوّلین دیلمه در تجزیه ام،

doktorī rafta do sālī bafarang — *tāza bar gashta mod o shīk o qashang*
bāz karda daré bīmārestan — *bazada tāblū'ī bar sare ān*
ke man īnjā va falātūn dar khom — *az īnūvarsīté dāram diplom*
dāda fākoltayé landan tasdīq — *ke konam har seromī-ra tazrīq*
mutakhasses ba'elājé reyé am — *avvalīn dīplomé dar tajzeyé am*

A doctor from sojourning two years abroad
  Has now returned handsome, chic, in the mode.
He's opened a surgery right up to date;
  On its front door it bears a brass plate:
"Here you may consult Plato or me.
  From the University I have a degree;
The London Faculty grants me authority
  To inject of all serums every variety.
A specialist in treatment by rays I am;
  First diplomé in analyses I am."

(The doggerel translation does no justice to the neatness of the original.)

Riza Shah Pehlevi (reigned 1925–1941) throughout his reign pressed the idea of Iranian self-sufficiency in all directions. Under his insistence an Academy was founded one of whose objectives was the purging of the vocabulary of foreign words and substituting genuine Iranian ones. Had it succeeded, modern Persians would have lost the advantage they possess over other peoples in being able to comprehend most of the poetry and belles lettres of their own best period without recourse to commentaries and dictionaries. So far as the language of to-day is concerned, the Shah's opposition to foreign importations when Persian words of equal claim existed was justified, although this cannot always be said where the foreign words were already established and in common use in Persian.

Because of the firm position held by some foreign words the Academy's task was of some difficulty and complexity, so that, to take an instance, while it adopted the Iranian word پزشک *pezeshk* for the Arabic طبیب *tabīb* or حکیم *hakīm* (physician), it was compelled to forsake its own principles in defining سر پزشک *sar pezeshk* as رئیس سرویس بیمارستان *ra'īsé servīsé bīmārestan* (Chief of the service of the hospitals) where رئیس (chief) is Arabic and سرویس French.

On the whole its changes have been reasonable and its lists of new words published from time to time have been taken into use by the more nationally-minded authors and journalists as well as in government documents. An instance of the kind of clarification brought about by its work is to be found in the word کتابخانه *ketāb-khāna*, which meant either

"library" or "bookseller's", but is now to be used exclusively in the former sense, with the word کتابفروشی *ketāb forūshī* brought in for the latter. To offset such instances are the new words کاردار *kārdār* (chargé d'affaires), کارکن *kārkon* (employee), and کارمند *kārmand* (member, official), which are liable to confusion.

Here are some instances of new words or of old ones adapted to new meanings, together with those which, if necessary, they are to replace:—

آتش نشان *ātesh neshān* (fireman) for مامور اطفائیه.
آرتش *ārtesh* (army) for قشون.
آمار *āmār* for استاتیستیک (statistics).
بالا رو *bālārow* for *ascenseur*.
بازرس *bāzras* (controller, overseer, or inspector) for مفتش.
بالینی *bālīnī* (clinic) from بالین (bed, pillow).
بسته *basta* (parcel) for *colis*.
پیشه وران *pīshavarān* (tradesmen, craftsmen) for Arabic کسبه.
تیمچه *tīmcha* (arcade; cf. *tīm*, caravanserai).
ریز بین *rīzbīn* (microscope; lit. particle-seeing).
وزارت دارائی *vezārataé dārā'ī* (Ministry of Finance) for وزارت مالیه.
وزارت دادگستری *vezārataé dādgostarī* (Ministry of Justice) for وزارت عدلیه.
وزارت فرهنگ *vezārataé farhang* (Ministry of Education) for وزارت معارف.
سازمان *sāzmān* (organization).
سخنرانی *sokhonrānī* (lecture).
مردم شناسی *mardom shenāsī* (lit. man-knowledge, i.e. anthropology).

Recognized and established words adapted to new uses are:—

اعتصاب *e'tesāb* ("strike").
اعتصابی *e'etesābī* ("striker").
بُرش *boresh* (coupon).
بر چسب *bar chasp* ("stick-on" label).
جیره *jīra* (rations).
جیره بندی *jīrabandī* (rationing).
دم گرفتن *dom gereftan* (to form a queue).
فدنگ *fadang* (lighter, tinder-box).
خبر گزار *khabar gozār* (newspaper correspondent).

But some words are too well-known or technical to eject; e.g. بانک *bānk*

(bank), بمب اتمی *bombe atomī*, and چاپ ژلاتینی *chāpé jalātīnī* (gelatine multigraph).

New movements, the reform of the legal system and such novelties as the introduction of European sports have required whole series of fresh terms, which have been invented with considerable ingenuity. Instances are پیشاهنگی *pīsh āhangī* (scouting), سر رسد *sar rasad* (scout master), جوخه *jūkha* (patrol), نشانهٔ هنر *neshāneyé honar* (merit badge); دادرس *dādras* (judge; the old term قاضی *qāzī* being reserved for the president of an ecclesiastical court), داد ستان *dād setān* (public prosecutor), داد سرا *dād sarā* (parquet, bar of a court of justice), آئین دادرسی *ā'īné dādrasī* (legal procedure), خواهان *khāhān* (plaintiff), خوانده *khānda* (defendant), فوتبال *fūtbāl* (football) but پیشرو *pīshrow* (forward), پشتیبان *poshtībān* (back), نگهبان *negāhbān* (half-back), هال *hāl* (goal), تاوان *tāvān* (penalty).

In official documents and publications some effort continues to be made to accept the newcomers and apply them to use; but it is even now apparent that inertia and habit are playing their part and that writers still cling to their own familiar vocabulary.

NOTES

1. The Religion of Persia

2. The Persian Calendar

3. Proverbs and Popular Wisdom

1. *The Religion of Persia.*

The conversion of the country to Islam was a comparatively slow process even though its military subjugation by the Arabs was rapid enough. After the battle of Nehāvand near Hamadān (A.D. 640), where the last of the Sasanian Shahs was overthrown, religious propaganda was carried on from the military colonies sent out by the Umayyad Caliphs of Damascus. Yet it took two centuries before the majority of the Zoroastrians were persuaded to change their faith, and from the accounts in comparatively recent times of the destruction of their temples it is clear that the adherents of the older faith were reluctant to abandon it. There are, in fact, some communities of them still left in Persia, where since the nationalist revival they have come to be treated with heightened regard as representing an Iranian civilization rather than that which invaded the country from Arabia.

Some of the minorities, such as the Manichæans and other sects regarded as completely heretical, in time disappeared under persecution; "people of the book," i.e. the Jews and Christians, though placed in a position of inferiority, managed to survive.

Until the end of the fifteenth century A.D. the Persians belonged in general to the largest Moslem division, that of the "Orthodox" Sunnīs. Between the eighth and twelfth centuries there had, however, been growing up, especially about the shrine at Qomm, in central Persia, a community which supported the view that the descendants of the Prophet Mohammed had a divine right to recognition as the "Leaders", *Imāms*, of Islam and which regarded with aversion the Sunnī doctrine holding that the Prophet's "Successors" (the Caliphs) were to be elected by the community.

Those who believed in the Imams, of whom there are generally said to be twelve—the last of them "in occultation" and still to appear—belonged to

the *Shī'ah* ("Party") of 'Alī, the Prophet's son-in-law and the first Imam. Their numbers grew, although they remained in a minority, until at the end of the fifteenth century there came into power the dynasty of the Safawids, who themselves claimed descent from the Imams and hence from the Prophet. By some of their adherents they were even endowed with the attributes of godhead. Through their military successes they roused a national enthusiasm which spread far beyond their own religious supporters and swept them on to the throne. Thence they were able to proclaim Shī'ism the national faith, and such it has remained to the present day.

By the Constitution, the Shī'ah form of Islam is the religion of the State and the sovereign must be an adherent of it, although the present Shah married (and subsequently divorced) the sister of the King of Egypt, who is officially a Sunnī. At the opening of Parliament, members are sworn in on the Koran with impressive ceremonial.

Until the reforms of Riza Shah Pahlavi, the mujtahids, technically the exponents of the canon law and, in fact, the religious heads of the community, wielded great influence over the predominantly unlettered people. He was not the man, however, to share power, and by his measures to bring his country into line with the west he swept away their authority and gathered all reins into his own hands. The laws were secularized as well as the system of education, the veil for women was abolished, and for the Mohammedan calendar[1] there was substituted, in dating secular documents, the "Solar Hijrah Year", the months of which bear Zoroastrian names. Whether there has been a decline in the devotion of the people generally to their faith is a matter of opinion. So far as literature is concerned, there is a definite falling off in the amount devoted to religious subjects and few Persians educated on modern lines concern themselves with formal doctrine.

A sect of some interest although regarded as heretical by the Shī'ah, is that of the Bābīs and their offshoot the Bahā'īs, who, originating in the nineteenth century, profess an eclectic form of religion to which all men may belong without, apparently, abandoning the faith into which they were born. Their greatest strength now lies outside Persia, particularly in America, where they indulge in considerable literary activity.

Amongst Persian Christians the Armenians are the most numerous, while there are Jewish communities in the large cities. Each of these two religious bodies is represented by a deputy in the Mejlis.

[1] See page 107.

2. *The Persian Calendar.*

In corresponding with Europeans or Europeanized fellow-countrymen, Persians are apt to date their letters according to the European calendar, using the French forms—janvier, février, etc.—of the names of the months. Normally, however, private letters are dated according to the Hijrah era of the Moslem calendar, which begins on 16th July, A.D. 622. The Moslem year consists of twelve months, each covering the period between one new moon and the next, both of which must be clear to ocular demonstration somewhere in the Mohammedan world. One result is that the beginning of the months (Ramazān, for example) cannot always be predicted with certainty.

The first day of the Moslem year is the first of the month of Moḥarram, which contains thirty days; the remaining months—Safar, Rabī' al-avval, Rabī' al-sānī, Jumādā 'l-ūlā, Jumādā 'l-sānī, Rajab, Sha'bān, Ramazān, Shavvāl, Zu'l-qa'dah, and Zu'l-ḥijjah—contain twenty-nine and thirty days alternately. This means that the Moslem "lunar" year is normally eleven days shorter than the western "solar" year, and the use of fairly elaborate tables is required to bring dates in the two eras into correspondence. It must suffice for illustration to say that 1st January, 1951 (A.D.) corresponds with 22 Rabī'I 1370 (A.H., i.e. Hijrah year), and that A.H. 1370 began on 13th October, 1950.

In his desire for closer approximation to western usage, Shah Riza in 1923 introduced an official calendar, which, while retaining old and well established features also contained some new ones. New Year (نو روز *now rūz*) remains the chief secular festival of the Persian year and is celebrated with traditional rejoicings. It occurs when the sun enters the constellation of Aries, i.e. on 21st or 22nd March. The year is a solar one, consisting of twelve months which bear early Persian names that have never entirely fallen out of use. They are:—

1. Farvardīn-māh	beginning	21st or 22nd March.
2. Ardībahisht-māh	,,	21st or 22nd April.
3. Khordād-māh	,,	22nd or 23rd May.
4. Tīr-māh	,,	22nd or 23rd June.
5. Mordād-māh	,,	23rd or 24th July.
6. Shahrīvar-māh	,,	23rd or 24th August.
7. Mehr-māh	,,	23rd or 24th September.
8. Ābān-māh	,,	23rd or 24th October.
9. Āzar-māh	,,	22nd or 23rd November.

10. Dai-māh	beginning	22nd or 23rd December.
11. Bahman-māh	,,	21st or 22nd January.
12. Esfand-māh (Esfandārmoz)	,,	20th or 21st February.

Months 1–6 have thirty-one days each, 7–11 have thirty, and the last has twenty-nine days except in a leap-year, when it has thirty. This occurs every four years, the last having begun on 22nd March, 1950.

The new era introduced was entitled سال هجری شمسی *sālé hejrī shamsī* (Solar Hijrah Year) and the new date-year was arrived at by taking the Christian year and subtracting from it the number 622 (in which year A.D. the Hijrah took place) if the date lies between 1st January and 20th or 21st March, and 621 if it lies between 21st (22nd) March and 31st December. Thus, Now Rūz of the year 1302 (Solar Hijrah) corresponded with 22nd March, 1923; 25 Bahman 1323 corresponded with 14th February, 1945; Now Rūz 1325 corresponded with 21st March, 1946; 12 Farvardīn 1325 corresponded with 1st April, 1946.

3. *Proverbs and Popular Wisdom.*

Like other nations, the Persians have their own current sayings which express pithily, sometimes in a rhyming jingle, truths or half-truths derived from inherited experience. Where they are native to the land they throw much light on conditions of life and social conceptions. Here are a few:— احمدک بسیار خوشرو بود آبله هم در آورد *ahmadak besyār khoshrū būd ābela ham dar āvurd* (Little Ahmad was very pretty and yet he caught small-pox); از باران زیر ناودان گریزد *az barān zīré nāodan gorīzad* (He takes refuge from the rain under the gutter-spout); آنچه در دیگ است بچمچه میآید *ānché dar dīg ast ba-chamcha mīāyad* (What's in the pot comes to the ladle); آواز دهل شنیدن از دور خوش است *āvāzé dohol shenīdan az dūr khosh ast* (The sound of the drum is pleasant at a distance; i.e. trouble is best away from home); اینجا پشه‌را در هوا نعل میکنند *īnjā pasha-rā dar hawā na'l mīkonand* (Here they shoe the very gnats in the air); آنکه شیران را کند روبه مزاج احتیاج است احتیاج است احتیاج *ānké shīrān-rā konad rūbah mezāj ehteyāj ast ehteyājast ehteyāj* (What gives lions the character of foxes is need, need, need); باد بدست داشتن *bād badast dāshtan* (To have wind in the hand; i.e. to get nothing for one's pains); بندگی بیچارگی *bandagī bīcharagī* (Servitude is misery); پیش طبیب مرو پیش کار آزموده برو *pīshé tabīb marow pīshé kār āzmūda berow* (Don't go to the doctor; go to someone who has had the experience); خانه دو کدبانو باشد خاک تا زانو باشد *khāna do kedbānū bāshad khāk tā zānū bāshad* (In a house where

there are two mistresses the dirt is knee-deep); تنها بقاضی میرود *tanhā baqāzī mīravad* (He goes alone to the cadi—trustful fellow!); خر رفت و رسن برد و دریغا چنبر *khar raft va rasan bord va darīghā chambar* (The ass has gone and carried off the bridle; and alas for the collar! i.e. It's all up!); خواب چهار پهلو میکند *khābé chahār pahlū mīkonad* (He sleeps on all four sides; lazy fellow); دهلش دریده شد *doholash dorīda shod* (*His* drum's burst; i.e. we'll hear no more of *him*); رویش ببین حالش مپرس *rūyash bebīn hālash mapors* (Look at his face, don't ask how he is); سگ باش برادر خورد مباش *sag bāsh barādaré khord mabāsh* (Be a dog rather than a younger brother); شتر غمزه *shotor ghamza* (camel coquetry; i.e. wickedness); روستائی را حمّام خوش آمد *rūstā'īrā hammām khosh āmad* (The village lad was pleased with the hammam; i.e. a little luxury does not come amiss anywhere); عید قربانست دایم خانهٔ قصّابرا *'īdé qorbānast dāyem khānayé qassābrā* (It is always the Feast of the Sacrifice in the butcher's house); ماررا بدست دیگران میگیرد *mār-rā badasté dīgarān mīgīrad* (He catches snakes with other people's hands); موش و گربه که باهم ساختند دکان عطّار خرابست *mūsh o gurba ke bāham sākhtand dokkāné 'attār kharāb ast* (When the mouse and the cat have made friends, the grocer's shop is ruined).

The following expletives or terms of abuse, the use of which (by other persons) should be understood, illustrate the rule common in Islamic lands that a man is most deeply insulted through some slight being cast upon his parents:—

پدر سوخته *pedar sūkhta* (Burnt-fathered! i.e. son of a father in Hell); پدر سگ *pedar sag* (Dog-fathered! i.e. whose father is a dog); قبر پدرت *qabré pedarat* (Thy father's grave sc. be defiled!). This is particularly offensive.

FURTHER SPECIMENS OF PERSIAN PROSE

1. From کیمیای سعادت *Kīmeyāé Sa'ādat* (Elixir of happiness) of Muhammad al-Ghazālī (died A.D. 1111).
2. From جامع التواریخ *Jāme' al-Tawārīkh* (Compendium of histories) completed in 1310 by the Mongol vizier Rashīd al-Dīn Fazl-allāh.
3. From کشکول *Kashkūl* (Beggar's wallet) of Bahā'ī (about 1620).
4. Private letters in facsimile.
5. A road-pass.
6. Newspaper advertisements.

1. Ghazālī *Kīmeyāé Sa'ādat* (The Elixir of Happiness).

علم پیدا کردن ادب و پروردن کودکان،

بدان که فرزند امانتی است در دست مادر و پدر و آن دلِ پاک او چون گوهری نفیس است و نقش پذیر است چون موم و از همه نقشها خالی است و چون زمینی پاک است که هر تخم که دران افگنی بروید و اگر تخم خیر افگنی بسعادت دین و دنیا رسد و مادر و پدر و معلّم در ثواب شریک باشند و اگر بخلاف این بود بد بخت شود و ایشان در هرچه بر وی رود شریک باشند که خدای تعالی میگوید قُوا أَنْفُسَكُمْ وَ أَهْلِيكُمْ ناراً و کودک را از آتش دوزخ نگاه داشتن مهم‌تر بود که از آتش دنیا نگاه داشتن او، بآن بود که اورا با ادب دارد و اخلاق نیکو بیاموزد و از قرین بد نگاه دارد که اصل همه فسادها از قرین بد خیزد و اورا در تنعّم و آراستن جامهٔ نیکو خوی نکند که آنگاه ازان صبر نتواند کرد و همه عمر در طلب آن ضائع کند،

'elmé peydā kardané adab va parvardané kowdakān

bedān ke farzand amānatīst dar daste mādar o pedar va ān delé pāké ū chūn gowhare nafīs ast va naqsh pazīr ast chūn mūm va az hama naqshha khālīst va chūn zāminīyé pāk ast ke har tokhm ke darān afganī berūyad va agar tokhmé kheir afganī basa'ādaté dīn o donyā rasad va mādar o pedar o mo'allem dar savāb sharīk bāshand va agar bakhelāfé īn bovad bad bakht shavad va īshān dar harché bar vei ravad sharīk bāshand ke khodāyé ta'ālā mīgūyad qū anfusakum va ahliyakum nāran va kowdakrā az āteshé dūzakh negāh dāshtan mohemtar bovad ke az āteshé donyā negāh dāshtané ū baān bovad ke ūrā bā adab dārad va akhlāqé nīkū beyāmūzad va az qarīné bad negāh dārad ke aslé hama fasādhā az qarīné bad khīzad va ūrā dar tana'om va ārāstané jāmayé nīkū khoy nakonad ke āngāh azan sabr natovānad kard va hama 'omr dar talabé ān zāye' konad.

On the Art of Developing Good Habits and the Rearing of Children

A child, you must know, is a trust in the hands of its mother and father, and its pure heart is like a precious stone as susceptible to engraving as wax clear as yet of all marking. Or it is like cleared ground in which any seed you cast will grow. If you sow the seed of good the child will attain felicity in the faith and the world; and mother, father, and teacher will all share in the reward. If you do the contrary, he will be unfortunate and they will share anything that befalls him. For God says (Koran 66, v. 6): Guard yourselves and your families from the fire. And to save the child from the fire of Hell is more important than to save him from a worldly fire. (The parent) should beware to keep him to goodly habits, teach him good manners, and protect him from evil associates, for the root of all wickedness springs from evil association. And he should not accustom him to luxury or decking himself with fine clothes, for he will then not be able to forbear, and all his life he will be extravagant in pursuit of them.

2. Rashīd al-Dīn, *Jāme' al-Tawārīkh* Compendium of Histories

هر چند پادشاهان‌را فرستادن رسل و ایلچیان باطراف و جوانب ضروری باشد و امور مملکت بآن قائم و منتظم تواند بود ولیکن معتاد آنست که ایشانرا جهت اخبار سلامتی و رسانیدن تحف و هدایا و جهت مهمّات ثغور و کار لشکر و اسرار ملکی فرستند و ظاهر باشد که در سالی چند نوبت بجهت آن مصالح بفرستادن ایلچیان احتیاج افتد و پیش از این بتدریج بجائی رسیده بود که تمامت خواتین و شهزادگان و امراء اوردو و امراء تومان و هزاره و صده و شحنگان ولایت و قوشچیان و پارسچیان و اختاجیان و قراچیان و ایداجیان و دیگر اصناف که بهر شغلی منصوب بودند بهر مصلحتی اندک و بسیار ایلچی بولایات می فرستادند،

har chand padeshāhānrā ferestādané rosol va īlchīyān ba-atrāf va javāneb zorūrī bāshad va omūré mamlakat baān qāyem va monazzam tovānad būd valīken mo'tād ān ast ke īshānrā jehate ekhbāré salāmatī va rasānīdané tohaf va hadāyā va jehate mohemmāté soghūr va kāré lashkar va asrāre malekī ferestand va zāher bāshad ke dar sālī chand nowbat bajehate ān masāleh beferestādané īlchīyān ehteyāj oftad va pīsh az īn batadrīj bajā'ī rasīda būd ke tamāmaté khavātīn va shāhzādagān va omarāyé ordū va omarāyé tūmān va hezāra va sada va shehnagāné velāyat va qūshchiyān va pārsachiyān va akhtājiyān va qarāchiyān va īdājiyān va dīgar asnāf ke bahar shoghlī mansūb būdand bahar maslahatī andak o besyār īlchī bavelāyāt mī ferestādand.

Although the sending of envoys and ambassadors to foreign lands and outlying regions is an essential duty of kings, the affairs of the State being only maintained in prosperity and good order by their means, yet it is also the custom to send them (merely) for the purpose of conveying greetings, sending gifts and favours, negotiating matters concerning the frontiers and the armed forces, and forwarding royal secrets. It is clear that in the course of a year the need to despatch emissaries on such business may arise several times. Formerly (in fact), the position had been reached by degrees where

envoys were sent to other countries by every (royal) lady, prince, horde-commander, captain of ten-thousand, thousand or hundred, provincial governor, fowler, cheetah-keeper, groom, herdsman, drover, or member of any other craft who had any business to transact, whether great or small.

3. Bahā'ī (d. *c.* A.D. 1621), *Kashkūl.*

حجاج بن یوسف در بادیه بیک اعرابی دوچار شد باو گفت آنچه در دست داری چیست
اعرابی گفت عصای من است که در وقت ادای نماز اورا برابر روی خود ایستاده میکنم و آزار
دشمنان را از خود دور میسازم و مرکب خودرا بآن میرانم ودر سفر بآن مونسی میگیرم ودر
حال پیاده روی بران تکیه میکنم وبسبب آن قدم بر میدارم و گام خودرا فراخ میگذارم واز جویها
و رودخانهها برآن تکیه و اعتماد میکنم و بفراغت بآن طرف آب میجهم واز هراسها سالم میمانم
و چون در زمین ایستاده کنم و قبای خودرا بر سر آن بیندازم مرا در گرما سایهبانی و در سرما
پناهی خواهد بود و هرچه از من دور باشد و دست من بآن نرسد بآن نزدیک خود میآورم
و سفرهٔ نان خودرا در آن میآویزم و آلات و ادوات خود بآن بر میدارم و در خانههارا بآن
میکوبم و سگان و جانورانرا بآن از خود دور میکنم و گاهی آنرا بجای نیزه کار فرموده با آن
مجادله مینمایم و چون باعمال دلیر محاربه دست دهد آنرا بعوض شمشیر کار میفرمایم و گلهٔ خودرا
میچرانم و کارهای دیگر من بآن تمام میگردد،

Hajjāj ibn Yūsuf dar bādiya bayek a'arābī dochār shod baū goft ānché dar dast dārī chīst a'arābī goft 'asāyé man ast ke dar vaqté adāyé namāz ūrā barābaré rūyé khod īstāda mikonam va āzāré doshmanānrā az khod dūr mīsāzam va markabé khodrā baān mirānam vadar safar baān munesī mīgīram vadar hālé peyāda ravī barān takya mīkonam vabasababé ān qadam bar mīdāram va gāmé khodrā farākh mīgozāram vaaz juyhā va rūdkhānahā barān takya va e'temād mīkonam va bafarāghat baān tarafé āb mījaham va az haras hā sālem mīmānam va chūn dar zamīn istāda konam va qabāyé khodrā bar saré ān beyandāzam marā dar garmā sāyabānī va dar sarmā panāhī khāhad būd va harché az man dūr bāshad va dasté man baān narasad baān nazdīké khod miyāvaram va sofrayé nāné khodrā dar ān miyāvīzam va ālāt va adavāté khod baān bar mīdāram va daré khānahārā baān mīkūbam va sagān va jānvarānrā baān az khod dūr mīkonam va gāhī ānrā bajāyé nīza kār farmūda baān mojādala mīnamāyam va chūn ba-a'mālé dalīr mohāraba dast dehad ānrā ba evazé shamshīr kār mīfarmāyam va geleyé khodrā mīcharānam va kārhāyé dīgaré man baān tamām mīgardad.

Hajjāj bin Yūsuf (famous Arab governor of Iraq; d. A.D. 714) encountered a Bedouin in the desert and said to him: "That thing which you have in your hand, what is it?" The Bedouin said, "It is my staff, which at the time when I perform (my) worship I set up opposite my face. And (with it) I ward off the molestation of enemies. And I urge on my mount with it, and on a journey I take companionship in it. Should I go afoot, I support myself on it and through it I make (good) pace and expand my spirits. At channels and rivers I use it as a prop and support myself and with security leap across to the other side of the water, and in face of dangers

نمونه ۱۶۵

وزارت پست و تلگراف

خصوصی

آقای عزیزم

اتفاقاً در قریه جات را امروز بعد از انقضای وقت اداری ملاحظه
و مسلم است در اوایل دیروز شنبه بهر صورت حل
کردم قبل از حرکت از ملاقات شریف محظوظ
شوم چنانچه برای صحبت در منزل مخلص وقت مساعد است
تلفن فرمائید برای روز یکشنبه چهارم آبان که بعد از ظهر
خدمت برسم — مرحمت زیاد برای ابراز احساسات
دوستانه و خالصانه [illegible] [illegible]

I remain unharmed. When I set it up in the ground and throw my cloak over the top of it, it will act for me in heat as a giver of shade and in cold as a shelter. And anything which is (too) far off for my hand to reach, by its means I bring closer to me. Also the cloth for my meals I attach to it; and I pick up my goods and chattels with it, and with it I knock at the doors of houses. And dogs and (other) animals I keep at a distance from me with it and sometimes in place of a spear I use it and fight battles. And when there arises the occasion for valiant deeds of war I apply it to use as a sword. And I drive my flocks to pasture with it. And all my other affairs are carried out by its means.

نمونه ۱۶۵

4. وزارت پُست و تلگراف

خصوصی

اقای عزیزم

اتفاقاً مرقومه جنابعالی‌را امروز بعد از انقضای وقت اداری ملاحظه و ممکن است در اداره دیر رسانده باشند بهر صورت خیلی مایل بودم قبل از حرکت از ملاقات شریف محظوظ شده باشم چنانچه برای جنابعالی در منزل خودتان وقت مساعد است تلفون فرمائید برای روز یکشنبه چهارم آبان پنج بعد از ظهر خدمت برسم—موقع را برای ابراز احساسات دوستانه و خالص مغتنم میشمارد مخلص . . .

namūna(yé) sad o shast o panj
vezāraté post o talgrāf
khosūsī
āqāyé azīzam

ettefāqan marqūmayé janābé 'ālī-rā amrūz ba'd az enqezāyé vaqté idārī molāhaza va momken ast dar edāra dīr rasānda bāshand bahar surat kheilī māyel būdam qabl az harakat az molāqāté sharīf mahzūz shoda bāsham chonānché barāyé janābé 'ālī dar manzelé khodetān vaqt mosā'ed ast telefūn farmāīd berāyé rūzé yakshanba chahārum ābān panj ba'd az zohr khedmat berasam mowqe'rā barāyé ebrāzé ehsāsāté dūstāné va khāles moghtanam mishomārad mokhles . . .

Form 165.

MINISTRY OF POSTS AND TELEGRAPHS

My dear Sir, Private.

It so happened that your letter was read by me after the close of official hours and it may be that it was delivered late at the office. In any event, I have been greatly desirous to have the pleasure of meeting you before (your) departure, so please telephone at your convenience at your own house. I will call upon you on Sunday Aban 4 (October 27) at 5 in the afternoon and take the present opportunity of expressing my amicable and sincere sentiments. [Yours] sincerely, . . .[1]

[1] See plate opposite.

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۱۴ شهر ربیع الثانی

خدمت جناب مستطاب آقای ضیاء الاطباء دام اقباله العالی

رقیمه مطالعه مبارک زیارت گردید از استقامت مزاج بشرف عرض عالی رسانید

مبارک بکمال خوشوقتی دست داد از اینکه تشریف آورده و برای پذیرائی

حاضر نبوده ام خیلی متاسف شدم و از محضر مبارک معذرت میخواهم

برای تشریف فرمائی جناب جلالتمآب اجل اکرم عالی آقای

ضیاء الملک دام اقباله العالی به بنده منزل وقت خواسته بودید

روز شنبه چهاردهم دو ساعت بغروب مانده در منزل

خودم برای پذیرائی جناب معظم الیه با کمال میل

و افتخار حاضرم زیاده عرضی ندارد ایام کرسیت ابد

۱۳۱۵

۱۲ شهر ربیع الاول

خدمت جناب مستطاب آقای ضیاء الاطباء دام اقباله العالی

بشرفعرض عالیمیرساند رقیمه مطاعه مبارک زیارت کردید از استقامت مزاج

مبارک کمال خوشوقتی دست داد از اینکه تشریف آورده و برای پذیرائی

حاضر نبوده ام خیلی متاسّف شدم و از محضر مبارک معذرت میخواهم

برای تشریف فرمائی جناب جلالتماب اجل اکرم عالی آقای

ضیاء الملک دام اقباله العالی به بنده منزل وقت خواسته بودید

روز شنبه چهاردهم دو ساعت بغروب مانده در منزل

خودم برای پذیرائی جناب معظم الیه با کمال میل

و افتخار حاضرم زیاده عرضی ندارد ایام شوکت مستدام باد

1315 *hezār o sesad o pānzda*
davāzdahom shahre rabī' al avval
khedmaté janābé mostatābé āqāyé zeyā ol-atebbā dām eqbāloh al-'ālī
basharafé 'arzé 'ālī mīrasānad raqīmayé motā'ayé mobārak zeyārat gardīd az esteqāmaté mezājé
mobārak kamālé khoshvaqtī dast dad az īnké tashrīf āvurda va barāyé pazīrāyé
hāzer nabūda am kheilī motaassef shodam va az mahzaré mobārak ma'zarat mīkhāham
barāyé tashrīf farma'īyé janābé jalālat-maābé ajallé akramé 'ālī āqāyé
zeyā ol-molk dām eqbāloh al-'ālī ba banda manzel vaqt khāsta būdīd
rūzé shanba chahārdahom do sā'at baghorūb mānda dar manzelé
khodam barāyé pazīrāyé janābé mo'azzam eleih ba kamālé meil
va eftekhār hāzeram zeyāda 'arzī nadārad ayyāme showkat mostadām bād.

12 Rabi' al-avval 1315 (11 August 1897)

To His Excellency Ziyā al-Atibbā (Chief Physician); May his exalted dignity endure!

I bring (lit. he—your servant—brings) to your honour's notice that your esteemed letter has been received (lit. has been the subject of visitation, notice). That your health is in good state gave great happiness. That you called on me (lit. brought honour upon me) and I was not present to receive you is something for which I have been greatly regretful and for which I crave Your Excellency's pardon. You have requested a time for the visit of His Most Exalted Excellency the Ziya al-Mulk to my house. I shall be ready with the greatest pleasure and pride to receive the honourable gentleman referred to in my house at two hours before sunset. I have no matter further to lay before you. May the days of Your Excellency's prestige be everlasting.[1]

[1] See plate opposite.

تاریخ ۱۷ شهر صفر المظفر ۵ دلو مطابق ۱۳۳۱

تشخیص راه را در (تهران) (و تبریز) بتوسط جمعیت انگلیسی

مهربانی کرده کتابی که لازم را داشتند تهیه در منزل تحفظ نموده نگاه دارید

اسم کسانیکه در این مملکت مقصود برسند

5. بتاریخ ۱۷ شهر صفر المظفر

مستحفظین راه راور (مستر جان) (و مستر تپر) دو نفر صاحبمنصب انگلیسی مهندس راه آهن عازم راور هستند البته در هر منزل مستحفظ بقدر لزوم و کفایت با آنها همراه کنید که سالماً بمحل مقصود برسند،

batārīkhé hefdahom shahré safar olmozaffar

mostahfezīné rāhé rāvar : (mester jān) (va mester teper) do nafar sāheb-mansabé englīsī mohandésé rāhé āhen 'āzémé rāvar hastand albatta dar har manzel mostahfez baqadré lozūm va kefāyat bā ānhā hamrāh konīd ke sāleman bamahallé maqsūd berasand

Date 17th of the month of Safar al-Mozaffar. . . . 1331.
Guards on the Rāvar road.

Mr. John and Mr. Tipper, two English officers, railway engineers, are intending to go to Ravar. You will without fail at every stage send with them such guards as are necessary and sufficient to enable them to reach their destination in safety.

Literally:—

. . . Mr. John and Mr. Tipper, two person(s) officer(s) English, engineer(s) of the road of iron intending of Ravar are. Certainly at every stage guard to the amount of need and sufficiency with them accompanying make that safely to the place of objective they may reach.[1]

6. دو اطاق مورد احتیاج است

دو اطاق (بالاخانه) در خیابان لاله‌زار — اسلامبول — و حوالی خیابان های فردوسی و سعدی برای دفتر شرکت مورد نیاز است، دارندگان در وزارت پیشه و هنر بآقای — در اداره کل کارخانه‌های قند بآقای — و بعد از ظهرها در روزنامه اطلاعات بآقای مهندس — مراجعه یا تلفنی اطلاع دهند،

do otāq mowrédé ehteyāj ast

do otāq (bālākhāna) dar kheyābāné lālazār — eslāmbūl — va havāleyé kheyābānhāyé ferdowsī va sa'dī barāyé daftaré sherkat mowrédé neyāz ast' dārandagān dar vezāraté pīsha va honar ba āqāyé — dar edārayé kollé kārkhānahāyé qand ba-āqāyé — va ba'd az zohrhā dar rūznāmayé ettelā'āt ba-āqāyé mohandesé — morāja'a yā téléfūnī ettelā dehand

TWO ROOMS REQUIRED (lit. subject of need)

Two rooms (upper floor) in Avenue(s) Lālazar or Istāmbūl or in the neighbourhood of Avenues Ferdausi or Saadi are the object of requirement for the office of a company. Those in possession (of such) should apply (in person) or give information by telephone to Mr. —— at the Ministry of Craft(s) and Art, to Mr. —— at the General Directorate of Sugar Factories, or, in the afternoon, to Mr. Engineer —— at (the office of) the newspaper *Ettelāāt.*

[1] See plate opposite.

آگهی

از نظر حسن جریان نسبت بدرمان معتادین به تریاک بدینوسیله بعموم معتادین و کلیه داروخانه‌ها اعلام میشود اولا کلیه معتادین برای درمان و ترک تریاک باید به درمانگاه های انجمن مبارزه تریاک و الکل مراجعه نمایند، ثانیاً داروخانه‌ها بدون ارائه نسخه معالجه حق فروش حب ترک تریاک‌را به معتادین ندارند،

āgahī

az nazaré hosné jarayān nesbat badarmāné mo'tādīn bateryāk badīnvasīla ba'omūmé mo'tādīn va kollīyéyé dārūkhānahā e'lām mīshavad avvalan kollīyéyé mo'tādīn barāyé darmān va tarké teryāk bāyad ba darmāngāhāyé anjomané mobārazayé teryāk va alkol morāja'a nomāyand' sāniyan dārūkhānahā badūné erāyéyé noskhayé mo'ālajé haqqé forūshé habbé tarké teryāk-rā ba mo'tādīn nadārand.

NOTICE

With a view to proper procedure in the cure of opium-addicts, it is hereby announced to all addicts and all chemists' shops: first, all addicts must, for the cure and abandonment of opium(-taking), apply to the dispensaries of the Society for Combating Opium and Alcohol; second, chemists' shops not displaying a certificate of treatment have not the right to sell anti-opium (lit. abandonment of opium) pills to addicts.

سالون گرم محیط متناسب و محترم

نمایش بسیار جالب توجه و سالن آبرومندی که میتوانید با خوانواده خود چند ساعت بدون تحویل گرفتن الفاظ رکیک و مغایر اخلاق در محیط متناسب با شئون خود بسر برید تماشاخانه — است .

sālūné garmé mohīté motanaseb o mohtaram

namayéshé besyār jālebé tavajjoh va sāloné ābrūmandī ke mītovānīd bā khānvādayé khod chand sā'at bedūné tahvīl gereftané alfāze rakīk va moghāyeré akhlāq dar mohīté motanāseb ba sho'ūné khod basar barīd tamāshākhāna —— ast.

A WARM, SPACIOUS, AGREEABLE, AND RESPECTABLE HALL

There is a very interesting performance and a distinguished hall where with your family you may spend several hours, without hearing any language which is coarse or offensive to good taste, and in spacious surroundings suited to your circumstances, at the —— Theatre.)

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